

WAR IS NOT THE ANSWER: LOCAL PEACE MOVEMENT GEARS UP [P.13]



The Odeon odyssey

Can a "hip" neighborhood deal with punk art? [p.19]

Believe it!

Henry Bean's *The Believer* is the best Jewish film you'll never see [p.35]

Is fiction extinct?

The fate of the literary imagination. In *Lit*

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Sept. 26—Oct. 2, 2001 • Vol. 35, No. 52 • FREE

The Best of the Bay ... Every Week



How San Francisco can lead the nation into energy independence with environmentally sound public power.

By Rachel Brahinsky [p.16]

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This week: Where to demonstrate — and what's really going on. Daily updates



2001

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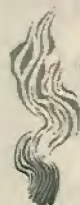
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- 2) Post Global Exchange's HATE-FREE ZONE posters in your neighborhood and support its campaign. (Contact Global Exchange at 415-255-7296.)
- 3) Join the American Civil Liberties Union (415-621-2493) or other civil liberties groups.
- 4) Join the California First Amendment Coalition (916-974-8888).
- 5) Patronize local Palestinian, Arab, Indian, Afghani, and other business owners who may be the victims of economic discrimination in the wake of the September 11 bombings.

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THE SAN FRANCISCO BAY

GUARDIAN

The
San Francisco
Bay Guardian
Sept. 26-Oct. 2, 2001

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Since 1966. An independent, locally owned
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Green city16

How San Francisco can lead the nation
into energy independence with cutting-edge,
environmentally sound public power.

By Rachel Brahinsky

Does fiction have a future?

Taylor Antrim dishes the dirt on memoirs,
and Brian Bouldrey discusses writing
and the university. Plus: Peter Plate's new novel,
China and World War II, Dashiell Hammett,
Salman Rushdie, globalization, *The Anarchist*,
and more. In *Lit*.

The cover: Illustration by Gus D'Angelo. Spot photo by Lori Spears.

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in this issue

Yeah, it sounds a little silly, like the sort of thing those wacky peace activists always come up with, but nothing anyone in Washington, D.C., is suggesting makes any sense, so let's be wacky for a minute:

Imagine if the United States took a little bit of the money Congress has allocated to wage war on Afghanistan — say, one-tenth of it, \$4 billion — and spent it instead buying food for everyone in that poor, battered, war-torn country. Suppose instead of dropping bombs, we dropped big boxes of grain and milk and fruit and cooking oil, and maybe some blankets, right into the countryside. With big American flags printed on everything, so the hungry and cold people whose country has been invaded and who have been oppressed for years could tell who was helping them out.

It would drive Osama bin Laden and the Taliban nuts. The United States would be acting like a kinder, gentler superpower instead of like the Great Satan, like a country that was trying to help, not hurt. In the long run, and maybe even the short run, it would do a lot more to deter another terrorist attack than leveling what's left of the civil infrastructure of one of the weakest and least-developed countries on Earth.

President George W. Bush has insisted that the world be divided into two camps: you're with us, or you're with the terrorists. But as As'ad AbuKhalil, a research fellow in Middle Eastern Studies at UC Berkeley, notes in an op-ed piece on page 11, most people in the Middle East aren't in either camp. They don't like the Taliban, they don't like Osama bin Laden — and they don't like the United States. We've given them no place to go. And when the bombs start dropping, a lot of them will die.

Tim Redmond
tredmond@sfbg.com

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Other voices

News on the Sept. 11 crisis from around the world.

What else is new?

This Modern World,
by Tom Tomorrow.

When journalists report for duty

Media Beat, by Norman Solomon.

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letters to the editor

Buying peace

In a real analysis, the problem with the kill 'em now, sort it out later approach that we seem to be hurtling towards, is that it will make the problem worse. From what I've heard, "them" number in the millions and there are 34 countries. We will be forced into light, cosmetic bombing that will kill no one but innocent civilians, or into a massive and possibly nuclear war. And in either case, we Americans will probably suffer more terrorist attacks.

In response to the idea of "bombing Afghanistan into the Stone Age," the *New York Times* has reported that Afghanistan is already there. The people are starving, the infrastructure nonexistent. Countries have been taking turns bombing Afghanistan for decades.

Were I President Bush, I would take the \$50 billion provided by Congress, march up to the border of Afghanistan, and feed 'em. Feed every single Afghani. Feed the mothers and the fathers and the starving orphans. This would take about \$10 billion. Then, after another six months without an attack, do it again. You may call this buying peace, but isn't that what we're trying to do with the \$50 billion anyway?

Tony Brasunas
San Francisco

A more serious threat

A more serious threat to the American way of life than what any terrorist has done is posed by moves to undermine the foundations of our freedoms and democracy. We must resist being stam-

peded like sheep into turning over control to one man and weakening the bill of rights.

Tell your congresspeople that the so-called counter-terrorism laws now being crafted, which may be voted on very soon, must be thoroughly scrutinized and amended so they do not become counter-freedom laws. Our fundamental freedoms and system of spreading power among many people must be non-negotiable.

The recent spectacle of Congress acting with such desperate haste to dispense with its fundamental role and turn over sweeping powers to the administration was an embarrassing show of weakness that gives hope to terrorists that their actions can succeed in putting our nation into a panic.

Walter Epp
Oakland

The peace agenda

Ronald Reagan described the mujahideen, the fundamentalist Islamic militants with whom Osama bin Laden fought during the Soviet invasion of Afghanistan in the late 1980s, as "the moral equivalent of our founding fathers." The CIA sent \$6 billion into Afghanistan to support these same people who now make up the core of the Taliban. We spend \$30 billion on the CIA and \$300 billion on the military annually, yet, in spite of numerous warnings, they were caught utterly flat-footed by the terrorists.

The solution being proffered by almost the entire Congress (cheers to Barbara Lee, where are you Nancy

Pelosi?) is "more money" for the same institutions that have directed the failed policies of world domination partly responsible for this nightmare in the first place.

However, there is an onus on us in the broadly defined "peace camp," anyone from anti-interventionist libertarians (see www.antiwar.com), to liberals, to leftists, to anarchists. It is to be circumspect, to be peaceful, to try to understand the thoughts and feelings of those who differ from us, even if this sensibility is not reciprocated.

We must resist and march and challenge power, but now is not the time for overheated or hateful rhetoric or action. This isn't the time for radical chic. Public opinion will become more fluid as time passes, and we must try to avoid, to the extent possible, alienating "mainstream" America.

Stephen Bender
San Francisco

Lee the patriot

I do not now, nor will I ever, support a United States retaliatory response to the tragic events of Sept. 11.

Congresswoman Barbara Lee has spoken loud and clear in denouncing U.S. war cries. Her courageous dissenting vote is a shining example of one congressional representative carrying out her duty and exercising the will of her constituents. Ms. Lee's eloquent statement before the House of Representatives and her vote to oppose the current administration's hostile march toward war will forever prove that there are, indeed, patriotic American citizens who do not support all of their country's actions.

Mitch Triplett
Albany

For the record

In last week's First, the Bad News we misidentified the office location of American Federation of Teachers Local 2121. The AFT does not share space with the Chinatown/North Beach campus of City College.

The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, *Bay Guardian*, 520 Hampshire, S.F., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack.

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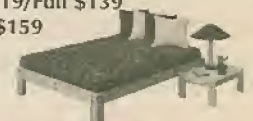


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opinion

by as'ad abukhalil

Revenge won't work

The United States is itching for a war, any war, provided that the enemy country is located somewhere in the Middle East and its people adhere to the religion of Islam.

President Bush pleased the angry public by declaring war against an unforeseen enemy whose reach, we are told, extends worldwide. For this war the national agenda has to be altered: the elderly, the poor, and the ill all have to wait while the government searches for Osama bin Laden.

The government claims to have evidence that bin Laden is responsible for the attack — although so far it has refused to provide any such evidence. But the government also adds that some other shadowy figures and some governments may also be involved. And at this point nobody knows much about the political background of the identified hijackers.

But Iraq (the people, of course, and not the spot on the map) has become an irresistible and ready target for U.S. presidents whenever they wish to show their toughness. So it has to be added to the list of targets.

To be sure, the public is justified in its anger: the horrific bombings were intended to instill fear and panic in all residents of the United States. The scenes of destruction and death left an indelible mark on all of us. Who can ever justify acts that killed innocent people from 80 countries, people who belonged to nearly every religion, race, and ethnicity?

But it's important not to succumb to the urges of atavistic revenge, just as it's important not to descend into a "clash of civilizations," one that would usher in an era of seemingly eternal conflicts, with horrific consequences.

The president asserted that *you* are either with *us* or against *us*. This is the choice that the United States is presenting to the world. But most people of the Middle East are opposed to both bin Laden and Bush. They have publicly condemned the acts of terrorism in the United States, but they also

condemn acts of terrorism by the U.S. government against the civilian population of Iraq and by the massive Israeli war machine against the large civilian population of Palestine.

When Bush declares war against terrorism, does he intend to punish those who plant bombs in crowded streets in Northern Ireland? Does he intend to send the Delta Force against the Basque and Corsican terrorists? Or does the war against terrorism require that targets be Muslim and/or Arab? And how can the Arab and Muslim people rally behind the U.S. campaign — the word "crusade" has now been taken out of usage — when many innocent Arabs and Muslims will be killed?

The U.S. government assured the Iraqis all along that the war in Iraq was not intended against them — this as the civilian population has been paying the heavy price of death, injury, and starvation. It is only a matter of time before the U.S. public will be cheering the scene of U.S. bombing of Afghanistan, a country that still suffers from the consequences of U.S. policies during the Cold War. Civilian deaths will be quickly dismissed as "collateral damage" or will be blamed on bin Laden.

But this policy is unlikely to succeed: the people of the Middle East will mourn the dead, and they won't see the death as "collateral damage." Sympathy for bin Laden may grow, and relatives of the dead may be pushed to acts of counterrevenge.

The problem of terrorism has to be solved, but the people of Afghanistan are innocent. The real victory against terrorism can only be achieved if injustices and oppression are ended worldwide, regardless of the identity, religion, nationality, and political orientation of the victims and their oppressors. ♦

As'ad AbuKhalil is an associate professor of political science at California State University Stanislaus and a research fellow at the Center for Middle Eastern Studies at UC Berkeley.

editorials

War is not the answer

Every day that the United States doesn't drop bombs or send troops to invade Afghanistan is cause for (modest) hope. Because every day that passes, the poll numbers supporting war drop a little, and the public and possibly even the policy-makers in Washington have a chance to reflect a bit, to get beyond their justifiable anger and to consider the real consequences of U.S. military action.

President Bush has warned the American people to prepare for a long and difficult war. But as warships gather in the Persian Gulf, and as troops prepare to ship out to the region, Bush still hasn't made it clear where or what the United States will attack — and what the military action will accomplish. As Robert Fisk of the London *Independent* notes (sfbg.com/News/altvoices/html), "We are being asked to support a war whose aims appear to be as misleading as they are secretive."

Two weeks after the brutal attacks on New York and Washington, the questions about the Bush administration's response are only growing: What evidence does the United States have to link Osama bin Laden (or anyone else) with the attacks — and will the public ever see it? What is the ultimate goal of the pending military effort? And why is there no long-term multilateral diplomatic or political initiative to address global terrorism — beyond responding to this attack on the United States?

"We are not really being asked to fight 'world

terror,'" Fisk argues. "We are being asked to fight America's enemies."

As the dust settles from the worst act of terrorism ever on U.S. soil, it's becoming more and more clear that military action will only make the situation worse. As we suggested last week, dropping bombs on Afghanistan won't hurt bin Laden (if he is, indeed, the guilty party). A ground invasion probably won't flush him out, either, but it will be a military and political quagmire with no satisfactory conclusion in sight. And the more innocent civilians the United States kills, the more new recruits the anti-American terrorists will sign up.

Congress should demand that Bush make public the evidence against bin Laden (or anyone else involved) that the administration intends to use to support its military action. And in whatever brief time remains before the bombing starts, members can still take a hard look at nonmilitary responses, at approaches that treat the attacks on the United States as crimes against international law (see "Don't Start World War III," 9/19/01). Rep. Barbara Lee (D-Calif.) set the tone with her comments on the House floor: "Finally, we have a chance to demonstrate to the world that great powers can choose to fight on the fronts of their choosing, and that we can choose to avoid needless military action when other avenues to redress our rightful grievances and to protect our nation are available to us." ♦

Green, public power

It's not too much of a stretch to say that the Sept. 11 attacks on the United States, and the war the President Bush appears prepared to start in response, have at least some roots in U.S. energy policy. For decades U.S. policy in the Middle East has been driven largely by our seeming insatiable need for oil, and that has helped create much of the geopolitical mess that gave rise to the likes of Osama bin Laden.

So it's entirely reasonable to argue that there's much more at stake on the November ballot in San Francisco than just a local decision on how to deliver electricity to residents. In fact, as Rachel Brahinsky reports on page 16, San Francisco is poised to lead the nation in developing energy independence through renewable energy.

There are two solar-energy bond measures on the ballot (Propositions F and I), and if they pass, San Francisco could in just a few years de-

velop more solar power than any other city in the United States. Ed Smeloff, the city's energy chief, has ambitious plans for wind power, hydro power, cogeneration, and conservation.

But none of that will happen unless the voters also vote to get rid of Pacific Gas and Electric and create a public power agency. The record is crystal clear: Private utilities never, ever promote conservation or renewables. They're interested in selling the most power, for the most short-term profit — and that means encouraging high demand and using fossil fuels to meet it.

Prop. I would create a municipal utility district. Prop. F would create a city water and power authority. They need to pass by as large a margin as possible, creating a strong voter mandate for public power and for a new alternative energy policy that sets the standard for the nation. ♦

Don't bug the buses

Security cameras on buses are a part of life these days, something that neither surprises nor upsets most riders. But about five years ago San Francisco's Muni system began installing another, less obvious form of surveillance: audio recorders. As Charles Russo reported last week (see "Bugged on the Bus," 9/19/01), all new Muni buses have two hidden microphones that record the private, personal conversations of riders. The tapes are saved for seven years.

It's not exactly a secret — there are signs on the buses that warn riders of the surveillance. But the signs are small, and most people don't read them.

This is a pointless invasion of privacy: there's no evidence that audiotaping in any way deters crime.

The City Attorney's Office approved the surveillance without raising any real privacy issues. That ought to be an issue in the city attorney's race. Meanwhile, the supervisors should move to ban the Muni tapes. ♦

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Cover story

FIRST, THE BAD NEWS ...

Apparently the Pacifica Foundation, the radio network that operates Berkeley's KPFA-FM, hasn't learned much from complaints that it ignores the opinions of employees and listeners. In July a judge stopped Pacifica from hastily replacing people who've resigned from its board. But during a phone meeting Sept. 19 the board appointed (it generously uses the word "elected") five replacement members — with no public input. KPFA insiders say they don't expect anything better from the new members, who include a consultant, a commercial real estate agent, and one of the most disgraced U.S. mayors of all time. That's right: former Washington, D.C., mayor Marion Barry, most famous for his crack habit, will be one of the powerful few in charge of the radio network. (Tali Woodward)

Countdown to public power

Reason no. 5 to vote for Props. F and I

Two public power initiatives are on the Nov. 6 ballot: Proposition I (the municipal utility district) and Proposition F (the city-run water and power agency). Here's the fifth of the top 10 reasons to vote yes on public power this fall.

Energy choice: Public utilities are leading the state in energy innovations, according to Jerry Jordan, head of the California Municipal Utilities Association, who says that when a community demands change, municipal power agencies respond. "It's because profit is not the goal, and that translates into a different culture," Jordan said. "Community service is the goal."

That's why, Jordan told the *Bay Guardian*, "the city of Santa Clara created the first solar utility in the country ... and [the Sacramento Municipal Utility District] is the single most involved utility in the country in the development of P.V. [solar power] cells."

That's also why municipal utilities in California have a history of rejecting dirty nuclear power. The most notable is the SMUD, which shut down its Rancho Seco Nuclear Power Plant when consumers demanded it. And in the 1970s, Jordan said, three municipal utilities were planning to sign contracts for nuclear power, but consumers voted against it. The nukes were never built.

"I somehow can't see the electorate getting to close down [PG&E's] Diablo Canyon," Jordan told us. "That's not to say that public power is necessarily antinuke; it's just that they do what the local community wants done. So if the local community wants solar or renewables, that's what they do." (Rachel Brahinsky)

HALL MONITOR

Easy money: Last week we reported that developer Joe O'Donoghue had a fat nest egg of \$320,000 in campaign contributions from the 2000 election. And now we know where he intends to spend it.

It seems that Mayor **Willie Brown** has his eye on state senator **John Burton's** seat. Or at least that's what he said to his fundraisers at a Sept. 10 St. Francis Hotel breakfast, according to city hall sources. He's also decided he wants to raise the maximum \$1.1 million allowed under state campaign law — in one night.

According to a source who was at the breakfast, the mayor's campaign treasurer, **Carolyn Carpeneti**, worked the room getting folks to commit money for a December fundraising event at the Fairmont Hotel. Tables were going for \$15,000 each.

No surprise, Carpeneti had little trouble getting the usual suspects to sign on. O'Donoghue announced he was buying 10 tables. There goes \$250,000. We're surprised Brown couldn't talk him into the whole pot. (Savannah Blackwell)

Sick of your PG&E service? Sup. **Mark Leno** has called for hearings on Pacific Gas and Electric's service. At the Sept. 17 Board of Supervisors meeting Leno said he has received phone calls from small businesses complaining about delays in getting the lights turned on. No date has been set yet. (Blackwell)

City attorney endorsements continue: City attorney candidate **Neil Eisenberg** won the support of the Chinese American Democratic Club Sept. 13. Challenger **Steve Williams** captured the San Francisco Tenants Union Sept. 19. Meanwhile, **Jim Lazarus** has unleashed two television commercials: One features Sen. Dianne Feinstein urging voters to pull the lever for her longtime chief of staff. The other features the candidate stating that he helped "keep the city running" after George Moscone and Harvey Milk were assassinated. (Blackwell)

MUD picks up another nod: The **Coalition for San Francisco Neighborhoods**, which represents more than 35 neighborhood organizations, endorsed the MUD at its Sept. 19 meeting. In August the club voted not to take a position on the November ballot measure until the different neighborhood associations had made up their minds. (Blackwell)

Sneak attack: Sup. **Sophie Maxwell's** hearing on the **Department of Housing and Urban Development's** plan to give the **Apartment Investment and Management Company**, the notorious public housing landlord, a generous new contract is no longer necessary (see "Who's the Boss," 8/22/01). Despite continuing concerns about unchecked mold and unfair evictions, HUD went ahead and signed the 20-year multimillion-dollar contract while the supes were on break. (Cassi Feldman)



Willie Brown

THIS MODERN WORLD

by TOM TOMORROW

THE MEN RESPONSIBLE FOR THIS CRIMINAL ACT MUST BE BROUGHT TO JUSTICE...BUT--CALL ME A CRAZY PEACENIK--IT WOULD BE PREFERABLE TO DO SO WITHOUT GIVING THEM THE ALL-OUT HOLY WAR WHICH MANY BELIEVE TO BE THEIR GOAL.



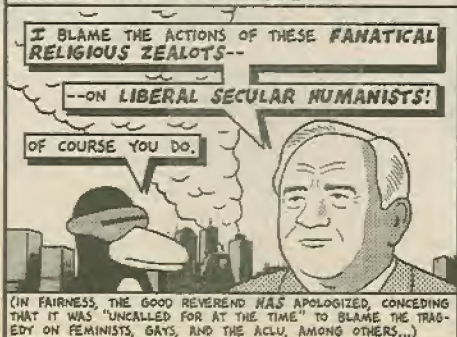
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THERE ARE FEW EASY ANSWERS AHEAD...BUT, ON A LIGHTER NOTE, AT LEAST WE'VE GOT JERRY FALLWELL TO PROVIDE COMIC RELIEF...



(IN FAIRNESS, THE GOOD REVEREND HAS APOLOGIZED, CONCESSING THAT IT WAS "UNCALLED FOR AT THE TIME" TO BLAME THE TRAGEDY ON FEMINISTS, GAYS, AND THE ACLU, AMONG OTHERS...)

LAFCO beefs up public power feasibility report

By Savannah Blackwell

The Local Agency Formation Commission plans to hire new consultants to expand its feasibility study on public power in San Francisco.

Gloria Young, the commission's executive officer, will put out a request for proposals for work that would augment the report of E.J. Simpson, who was hired July 27 to help the city determine how a municipal utility district could bring power here.

Young told a LAFCO committee Sept. 21 that she was concerned that Simpson's preliminary work lacked the necessary backup data to fulfill the contract terms. Commission president Neil Eisenberg, who supported Young's move, urged her to move quickly to provide residents with as much information as possible before voters cast ballots for Proposition I, the MUD initiative, in the November election.

The LAFCO move to supplement Simpson's work could also head off a legal complaint filed Sept. 18 by Jim Sutton, an attorney working for Pacific Gas and Electric's committee opposing the MUD. The Coalition for Affordable Public Services is trying to get Simpson's work disqual-

ified on the grounds that he is in favor of public power. Simpson has advised residents in two northern California communities, Lassen and Hayfork Valley, on successful takeovers of PG&E's services. He has also provided preliminary advice to the Coalition to Lower Utility Bills, which supports the MUD. Prior to that he was a PG&E employee.

A hearing on Sutton's suit is scheduled in Superior Court for Sept. 28. LAFCO is represented by two attorneys, Nancy C. Miller, who worked with the Sacramento Municipal Utility District, and Donald H. Maynor, who advised Palo Alto's public power agency.

Maynor told the *Bay Guardian* it would be easy to locate a firm to complete the feasibility study. "There are several around," he said.

LAFCO will determine at its next meeting, Sept. 28, if it will continue to work with Simpson, who was to be paid \$90,000 for his work.

"This is a minor glitch," Eisenberg said at the meeting. ❖

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

Gearing up — for peace

Around the Bay Area the call for restraint grows louder

By Cassi Feldman

It's 8 p.m. on Thursday, and the Golden Gate Lutheran Church on Dolores Street is packed. As many as 500 people are squished shoulder to shoulder in the pews, while others crouch in the aisles and hover near the door. But there's no service tonight, no holiday to celebrate. The meeting is sponsored by the Town Hall Committee to Stop War and Hate, formed in the wake of the Sept. 11 attacks.

Two days later another group, just as large, gathers at the 24th Street BART station with signs that read "Alto a la Guerra!" and "How big is your world?" This crowd is younger and less white, but the message is the same: Stop the war. Oppose racism against Arab Americans. Defend civil liberties.

"What we're trying to do is speak to people who are left out of the mainstream," Latina activist Maria Poblet explained. "People of color are the ones most affected by racist attacks and a racist war."

The call for peace, emerging quietly around the country, is loud and clear here in the Bay Area, thanks in part to Rep. Barbara Lee's vote against military action. During both events, her name is met with cheers and loud applause.

But not everyone considers Lee a hero. Hers was the only dissenting vote against 420 members of the House of Representatives. Polls released just after the attacks reported that more than 90 percent of Americans want swift justice. Those who prefer a peaceful resolution have a Herculean task, and they know it. "We're in a competition for the hearts and minds of the people of this country," said Bill Hackwell, an organizer with the International Action Center. "This period of time — before the bombs start dropping — is very important. We want to provide people with an opportunity to express themselves."

That expression has already taken several forms. The day of the attacks, an evening vigil at Powell and Market Streets drew a dazed and heartbroken crowd. On Sunday, Sept. 16, an estimated thousand people turned out for Global Exchange's impromptu concert in Precita Park to oppose anti-Arab rhetoric and violence. And the biggest action is yet to come: a rally scheduled for Saturday, Sept. 29, that boasts more than 200 endorsers.

These events have different messages but share at least one theme: they recognize the U.S. government's role in creating a cycle of violence. "What do you

call the last 10 years of brutal bombings and sanctions that have murdered men, women, and children in Iraq?" asked Eman Desouky, a member of the American Arab Anti-Discrimination Committee, at the 24th Street protest. "War was declared on the Middle East and its people years ago."

Many others echoed her sentiment. "My family's been victimized by war," said 16-year-old Alice Tran, whose parents were forced to flee Vietnam. "I don't want other people to experience what I experienced."

The shift in focus from the United States as victim to the United States as victimizer isn't an easy one for those still in mourning. Rev. Amos Brown was lambasted in the press last week for raising foreign policy questions at a memorial service. But Todd Chretien, an activist with the International Socialist Organization, sees the tragedy as both personal and political. "We mourn as much as

anybody for the people who were lost, but we refuse to be cowed into allowing these attacks to be used as an excuse to launch a new war that will lead to more innocent deaths."

As anger dies down, more San Franciscans are likely to join the protests. But will they be preaching to the choir? Will our anti-war fervor spread beyond the Bay Area and penetrate the country at large?

It already has, Chretien said. While the thousands of Berkeley students who turned out for the Sept. 20 campus day of action was impressive, he said, even more impressive were peace rallies at New York University and Hunter College in New York, which took place just blocks from the rubble of the World Trade Center.

Hackwell agrees. "I'm very encouraged," he said. "The press is trying to marginalize the movement. The *Chronicle* reported on the Berkeley BART demo, and the headline was 'Whispers of Peace.' But it's not a whisper. It's much bigger than that." ♦

The Town Hall Committee to Stop War and Hate meets Thurs/27, 7 p.m., Theatre Artaud, 450 Florida, S.E. (510) 333-4604, 911peace.net. Mass rally: Sat/29, 11 a.m., Dolores Park, Dolores between 18th and 20th Streets, S.E. Call (415) 821-6545 or e-mail answer@actionsf.org. For more events and ways to get involved see Alerts, page 14.

E-mail Cassi Feldman at cassi@sfbg.com.

Dissing dissent

How the news media and politicians are manufacturing a consensus for war

By Gabriel Roth

After President George W. Bush delivered his rapturously received "freedom is at war with fear" speech, Rep. Dick Gephardt, the leader of the House Democrats, announced that "America speaks tonight with one voice."

In fact, America — or at least that part of America you could hear by watching TV — had been speaking with one voice for some time. Politicians and newscasters not only spoke with one voice but also boasted of speaking with one voice, making a fetish of unanimity.

Three days after the attack the Senate unanimously passed a resolution unconditionally backing Bush's plan for military retaliation. Sen. Hillary Clinton vowed to support the president "in whatever steps he deems necessary." The minority party in Congress pledged to put its agenda aside and stand behind a president who had not won half of the votes of the half of the country that had voted. The TV networks began depicting American flags waving in the corner of the screen. Together, they began the process of manufacturing a consensus for a war — of making out what media critic Norman Solomon would call "a blank check ... payable with vast quantities of human corpses."

• • •

Again and again, in those first days, we heard the refrain: everything has changed. The news broadcasts themselves had changed: the major cable and broadcast networks pulled commercials off the air and agreed to share all of their footage.

That admirable suspension of business-as-usual paved the way for a more sinister shift, an erosion of the old ground rules, in the days to come.

Newscasters at WBFF in Baltimore were ordered to read promotional messages in support of the Bush administration's antiterrorism efforts. (They all went along, although some complained later to a *Baltimore Sun* reporter.) CNN financial news anchor Lou Dobbs said, "This country is blessed with a very strong economy and the greatest democracy in the world." CBS anchor Dan Rather told David Letterman that "George Bush is the president, he makes the decisions, and, you know, as just one American, he wants me to line up, just tell me where."

• • •

Just weeks ago the Bush administration's hawkishness provoked anxieties across the political spectrum. Now the commander in chief promises a war against an undefined enemy, in pursuit of a vague and unattainable goal — and anyone who opposes the idea is without sympathy for the victims or their families.

Peter Beinart, editor of the centrist *New Republic*, described in the Oct. 1 issue a bicyclist who stopped to heckle a protest march. "Why don't you just commit suicide?" the cyclist yelled. "My brother died in New York." He had been moved to rage, Beinart writes, by placards reading "No Eye for an Eye" and "No More War."

It's a simple step from grieving for a brother to raging at terrorism to blasting at opponents of U.S. retaliation against Afghan or Iraqi civilians. For a mourning relative to break

down in anger is completely understandable. For a columnist to equate political dissent with a lack of sympathy for the attack's victims and their families is something else.

Beinart demanded that the left abandon its opposition to American military and economic foreign policy. "This nation is now at war," he wrote. "And in such an environment, domestic



Us and them: "Either you are with us, or you are with the terrorists," President Bush told the world Sept. 20. Behind Bush are House speaker Dennis Hastert, left, and Senate president pro tem Robert Byrd.

political dissent is immoral without a prior statement of national solidarity, a choosing of sides." The rhetoric may be fancier, but the substance of Beinart's message is clear: Love it or leave it.

• • •

On Sept. 20, Bush promised that the nation's response to the attacks would include both "dramatic strikes, visible on TV, and covert operations, secret even in success."

That remark neatly describes just about every military adventure the United States has undertaken in the past two decades, some made with prime time in mind, others hidden from the public and the press.

Since the televised debacle in Vietnam, the Pentagon has increasingly stage-managed its wars for viewers back home. A 1991 report from the Center for Public Integrity found evidence that "increasingly, information about Defense Department activities is being restricted or manipulated not for national security purposes, but for political purposes — to protect the image and priorities of the Defense Department and its civilian leaders."

In the Gulf War, the CPI report said, the CEO of public relations firm Hill and Knowlton described how he worked to "build support behind the President" by providing the media with "the kind of information that would enable them to get their job done." Pentagon officials testifying before Congress revealed that the Department of Defense doctored statistics and gave friendly reporters preferred access to troops and battle sites. After the war ended, 15 major American news organizations complained to then-secretary of defense Dick Cheney that the Pentagon had exerted "virtually total control" over coverage.

Now the second Bush administration is gearing up to impose even stricter restraints on coverage of the next war. "As these secret war plans have been drawn up, they don't include any provision for taking reporters along, allowing them to cover any of the action," CNN correspondent Jamie McIntyre said Sept. 18. "They plan to fight the war and then tell the press and the public how it turned out afterwards." And the press and the public will hear about surgical strikes and precision weaponry and revenge and will cheer with one voice. ♦

E-mail Gabriel Roth at gabriel@sfbg.com.

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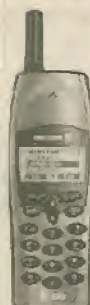


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news

alerts

by camille t. taiara

Juvenile justice

Thursday, Sept. 27, the Coalition for Juvenile Justice Reform, Youth Making a Change, and others sponsor a forum on the overincarceration of youth of color in San Francisco's Juvenile Hall and alternatives that work. Information provided in English and Spanish. Youth encouraged to attend. RSVP for child care. Dinner provided. 6:30-8:30 p.m., Columbia Boys and Girls Club, 450 Guerrero, S.F. Free. (415) 239-0161, ext. 21.

Landless in Brazil

Thursday, Sept. 27, find out about Brazil's Movimento Sem Terra, Latin America's largest social movement, and its struggle to provide a sustainable alternative to the neoliberal globalization model, at a screening of the documentary *Raiz Forte*, followed by a discussion. 7:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$5-\$10 sliding scale. (510) 526-4840.

War on drugs is a war on you

Thursday, Sept. 27, Roger White of Revolutionary Anti-Authoritarians of Color talks about the ramifications of the war on drugs locally and in relation to Plan Colombia and the Andean Regional Initiative at an engagement sponsored by Juntos Coalition Against U.S. Militarism. 7-9 p.m., Centro del Pueblo, 474 Valencia, S.F. \$3 donation. (415) 673-6283.

The big one

Saturday, Sept. 29, this is the big one we've all been waiting for. Activists from throughout the Bay Area converge on Dolores Park for a mass rally against war and the racist scapegoating of Middle Eastern and South Asian people. The rally is sponsored by the International Action Center, Middle East Children's Alliance, and others. 11 a.m., Dolores Park, Dolores between 18th and 20th Sts., S.F. (415) 821-6545 or (415) 845-8835.

Environmental racism

Saturday, Sept. 29, Communities for a Better Environment, Bayview Hunters Point Community Advocates, and others hold a town hall meeting on environmental racism and injustice in Hunters Point, including nuclear-weapons testing, toxic fires, and effects on health and the local economy. 3-6 p.m., Milton Myer Gym, 195 Kiska Rd., S.F. (Also airing live on KPFA, 94.1 FM.) (415) 642-1091.

'Mujeres Unidas'

Saturday, Sept. 29, show your support for Mujeres Unidas, a crucial support network for Latina immigrants, by attending a benefit featuring music, raffles, food, and more. 4-8:30 p.m., El Rio, 3158 Mission, S.F. \$10-\$15. (510) 261-3398.

'The Face of Occupation'

Sunday, Sept. 30, Penny Rosenwasser of the Coalition of Jews for Justice reports back from her trip to Palestine and Israel

with slides and stories, at a benefit for Middle East Children's Alliance. 7 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$5-\$50 sliding scale. (510) 482-2284.

Go solar

Sunday, Sept. 30, help Greenpeace launch the Solar Yes campaign to pass Propositions B and H and make San Francisco a leader in the fight against global warming, at a kickoff party with breakfast and speakers followed by get-out-the-vote neighborhood walks. 10 a.m.-2 p.m., Hamilton Recreation Center, 1900 Geary, and Mission Community Recreation Center, 7450 Treat, S.F. (415) 642-6406.

Power walk

Sunday, Sept. 30, help the Campaign for Solar and Public Power get out the word on Propositions I, F, and H by participating in a Districts Eight and Nine precinct walk. 10 a.m., Mission Recreation Center, 2450 Harrison, S.F. (415) 440-8502.

Women in solidarity

Sunday, Sept. 30, women from throughout California join with Afghan women in the Fremont-Hayward area — home to the largest Afghan community in the United States — to mourn the victims of the Sept. 11 attacks and call for peace. Proceeds benefit Afghan women and the peace movement. Caravans leave at 12:30 p.m. from Global Exchange, 2017 Mission, S.F. Transfer vans leave from 1:15 to 2 p.m. from the North Hayward BART Station, 699 B Street, Hayward. 2-4 p.m., Chabot College, Performing Arts Center, 2555 Hesperian Blvd., Hayward. \$5 donation. (415) 255-7296.

Universal health care

Tuesday, Oct. 2, John Dieffenbacher-Krall of the Maine People's Alliance and the Maine People's Resource Center talks about the campaign to institute single-payer health care in his state. 7 p.m., 626 Pacheco, S.F. Free. (415) 695-7891.

Student on board

Wednesday, Oct. 3, candidates for student delegate to the San Francisco Board of Education square off at a forum sponsored by Youth Making a Change and the San Francisco Youth Commission. (Candidate applications are due Sept. 28.) 4:30-6 p.m., 555 Franklin, S.F. (415) 554-6446 or (415) 239-0161, ext. 20. ❖

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.

Testing, testing

Five years into welfare-to-work, San Francisco has a new way to test recipients' job skills. But will it make a difference? *By Cassi Feldman*

True or false: I have excellent taste in clothes.

Answer carefully. Your next job could depend on it. That's an actual question from San Francisco's new three-day test for welfare-to-work participants. Since 1996, when Clinton signed welfare reform into law, the city's Department of Human Services has had a clear mandate: get people off the dole by getting them into jobs.

To some extent it's worked: the number of families on welfare is half of what it was five years ago, and the average hourly wage for those leaving welfare is up from \$7.90 an hour to \$9.60 an hour. But some recipients are still slipping through the cracks, failing to find meaningful work before they hit the two-year time limit.

So last month DHS made another big change: replacing its outdated skills evaluation with a new, computerized test to better determine where a client's interests and abilities lie. The six-hour, 13-part test delves deep — testing vocabulary, personality, office skills, and other work-related traits. "The assessment doesn't give you the answer," explains James Whelly, who manages DHS's employment program. "It gives you the first questions to start asking."

But some recipients are skeptical. They told the *Bay Guardian* they feel rushed into low-skill, low-wage jobs, and standardized tests like this one aren't going to help (see "Stuck at the Bottom," 10/6/99).

"They just kept telling us that they wanted us to get off aid and be self-sufficient," said Wendy Vielman, a former recipient. "They showed us how to fill out an application, had us practice cold-calling. I had to sit there the whole day for them to just insult us."

Taking the test

Given the wide gulf between how DHS describes welfare-to-work and how clients describe it, I ask the agency to let me go undercover as a first-time recipient. As part of my assessment, I get to take the new test, known as "PESCO" for the company that invented it: Progressive Evaluation Systems Corporation.

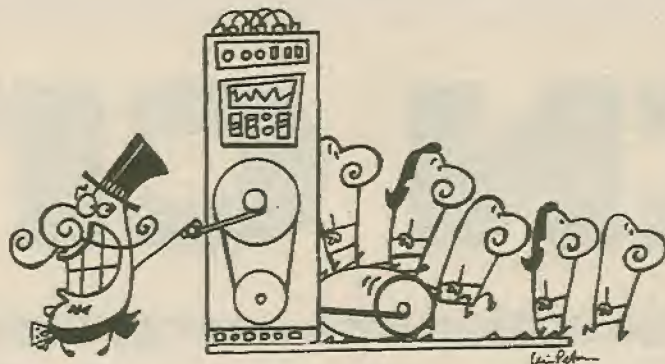
Arriving at the Career Link Center on Mission Street at 8:45 a.m., I take a seat in the waiting area with the three other test-takers in my group. As PESCO becomes a standard part of the assessment process, the groups will become larger. Clients are referred from a range of DHS programs, but so far only approximately 175 have taken the test.

We're greeted by an exceptionally friendly DHS staffer, who asks each of us if we know how to use a computer. "I

know how to build 'em," one man responds hopefully. But when he admits to not having used one, he is told to call his "employment specialist" to request the low-tech test.

The rest of us are brought into a computer lab, where we start with the basics: Can we alphabetize? Put zip codes in ascending order? Do basic calculations? A test for color recognition shows four nearly identical colored circles and asks us to pick out the two that perfectly match. Other tests use complex origami diagrams to test spatial perception and pictures of nuts and bolts to see if we can spot small differences. The exercises are made more stressful by time constraints: we are only given about 10 minutes per test, and there's no indication when time is running out.

GUARDIAN ILLUSTRATION BY LENNIE PETERSON



The second day we move on to harder tests in math, language, and reasoning. Finally, at the very end, we're asked for personal input: What do we like to do? What do we have experience in? Shown images of cartoon people engaged in tasks such as balancing a checkbook or sanding furniture, we choose "L" (if we think we'd like to do this activity), "D" (if we have done it and liked it), or "N" (aren't interested). One classmate seems amused by the test, but I feel frustrated. If anything, these questions remind me just how many jobs are out there and how few of them I'd be good at.

The final day we get our results back along with 100 suggested jobs. I learn that I'm a "people person" with a bright future in real estate, forestry, or accounting. Also on the list: cemetery worker and tractor operator. Although I tried throughout the test to emphasize my real interests, not one of them is reflected on my list.

In our interview afterward, Whelly tells me I shouldn't be alarmed. "You can take it more than once," he says. "We're not using any tool as an absolute guide. It's your life."

Who makes the call?

One hopes that Whelly is right and that

PESCO wouldn't count more heavily than what a client wants. Certainly there are those who say they've benefited. Take 35-year-old Sandra Mammoccio, who thanks welfare-to-work for helping her achieve her goal of becoming an aircraft technician. "The doors are open for you; you just have to walk through them," she told us. "Some people are lazy."

But Tiny Garcia, who employs welfare recipients at *Poor Magazine*, disagrees. She said the majority of those she works with feel thwarted by DHS. Although PESCO is new, "assessment is an old-style thing," she said. "It's having people say what they want, but really telling them: these are viable career options for poor people."

She should know. Garcia ignored her employment specialist's advice that she

become a receptionist and has since become a successful journalist. She fears that a lot of recipients don't realize they have that option.

Michael Morgan, 52 years old and homeless knew he wanted to enter *Poor's* training program or to work toward a teaching credential, but his employment specialist told him to take PESCO first. Even though his results showed college-level English skills, the specialist recommended that he get an entry-level job for six months instead, to prove he could maintain a job.

PESCO was "a waste of time," he told us. "They're saying to go back and do the same thing you were doing instead of going forward. I keep saying I'm ready to go forward."

DHS is confident that PESCO will catch on and expects 520 more people to take it this year. The agency has purchased new software and computers for four sites (at a total cost of approximately \$180,000), with new versions in Spanish, Russian, and Vietnamese on the way.

"We're excited about PESCO," Whelly said. "This is the most comprehensive tool we have." ❖

E-mail Cassi Feldman at cassi@sfbg.com.

Help stop nuclear weapons and nuclear power!

Dr. Helen Caldicott, Nobel Peace Prize nominee, is starting
The Institute for Common Sense in the Nuclear Age (ICSNA)

ICSNA will put voices of reason on television, radio, the Internet, and in newspapers and magazines — articulate experts from science, the military, politics and medicine — who can talk sense about the Bush Administration's dangerous and expensive nuclear weapons and nuclear power policies. ICSNA needs to raise \$2,230,000 for its first year (total \$11,450,000 for five years). Mail your tax-deductible check made out to "PSR-LA" * to 1316 3rd Street Promenade, Suite B-1, Santa Monica, CA 90401. Attn: ICSNA. For more information, e-mail: commonsensenow@hotmail.com or call 415-262-0433.

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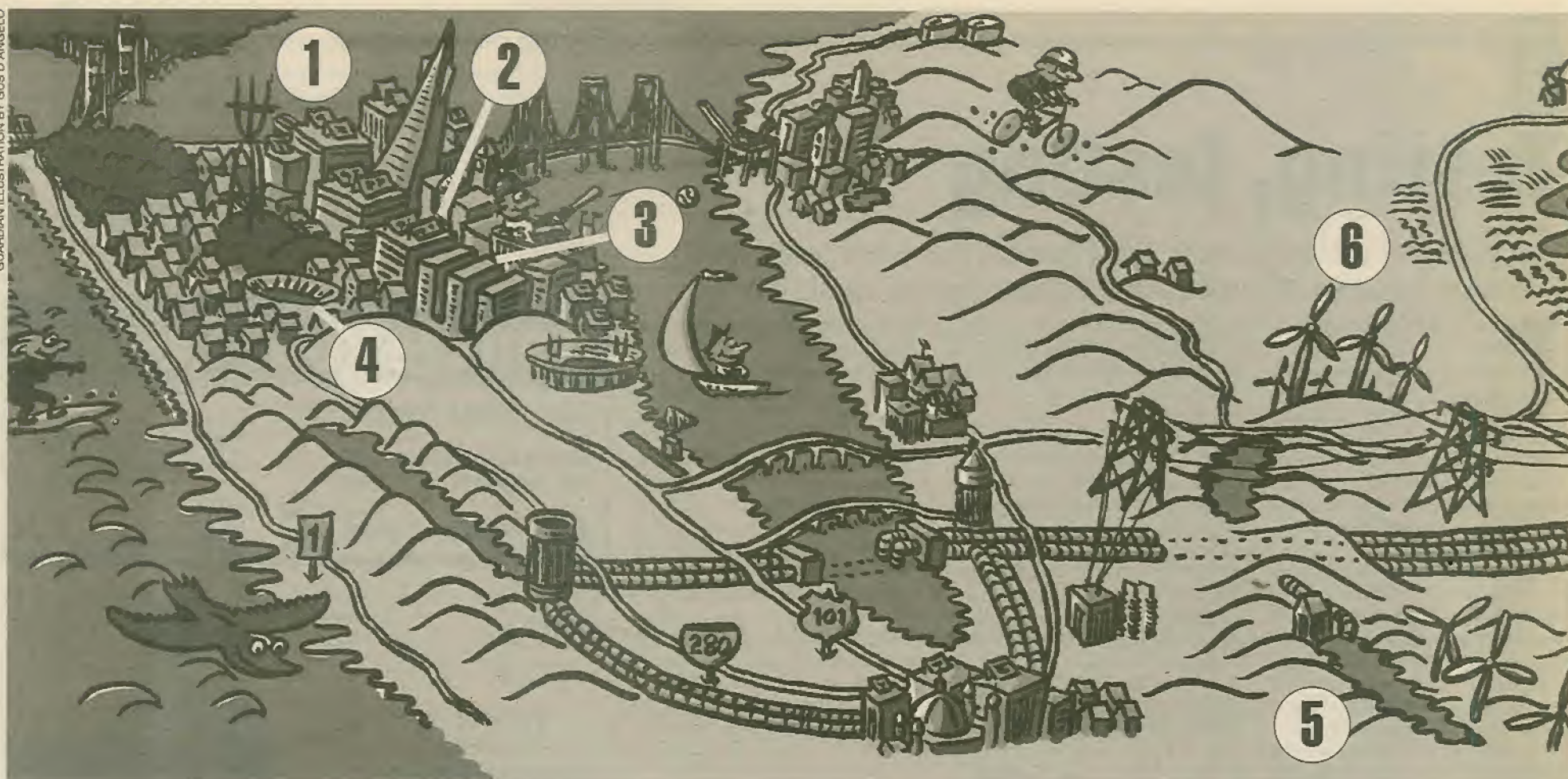
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GREEN CITY

How San Francisco can lead the nation into energy independence with cutting-edge, environmentally sound public power. *By Rachel Brahinsky*

Soaring energy prices. Unstable governments in oil-rich parts of the world. No question, a future that relies on fossil fuels is a risky one. President George W. Bush has an easy answer: dominate the Middle East, and while you're at it, drill Alaska dry.

But there is another way. And San Francisco could offer the nation — if not the world — a new vision, one that revolutionizes how energy is produced and delivered to your home.

This November voters will be asked to approve four energy-related initiatives that, if passed, set the stage for the city to control at least 50 percent of its own energy, mostly using renewable, or “clean,” power sources.

Right now San Francisco uses a maximum of about 845 megawatts of power on the hottest summer day. (A megawatt is generally enough energy for 1,000 houses.) We've put together a plan, based on interviews with experts and activists, that would reduce that demand and then meet the city's energy needs with a minimal reliance on polluting fossil fuels by the end of the decade.

Here's how it can work:

Mandate energy efficiency The simplest and cheapest way to meet energy demand is to reduce it. San Francisco could slash 120 megawatts from its total almost immediately — just by installing energy-efficient lightbulbs. By the end of the decade, such measures could help the city cut its energy needs by more than 25 percent, or more than 200 megawatts.

Develop an extensive solar power system San Francisco could reliably produce an astonishing amount of electricity — between 50 and 600 megawatts — using solar electric panels on homes, on business and city buildings, and on top of covered water reservoirs.

Stabilize and increase hydroelectric generation along the Hetch Hetchy Water and Power system from Yosemite National Park to San Francisco Already the city's system consistently produces 240 megawatts; installing in-stream turbines along water pipelines and “re-winding” the generators near the O'Shaughnessy Dam could add another 60 to 80 megawatts of hydropower. If the city ends the contracts that oblige it to sell much of its power to Turlock and Modesto, the majority of this electricity would be available.

Install wind turbines from San Francisco to Yosemite San Francisco owns more than 84,000 acres between the city limits and the Hetch Hetchy Dam. The Calaveras and San Antonio Reservoirs and the hills of Altamont Pass have been identified as sites for wind development. Projects could also be located off the coast. If the Board of Supervisors was willing to issue \$300 million in revenue bonds over the next 10 years, the city could develop 300 megawatts of wind power, which could be counted on to yield about 105 megawatts consistently (since the wind doesn't always blow).

Keep in-city fossil-fuel generation to 20 percent or less With all of this new renewable energy, the city could take over and shut down the Hunters Point plant now owned by Pacific Gas and Electric. And the current proposal to expand fossil-fuel generation at an aging plant on Potrero Hill by 540 megawatts would become obsolete. The city could then build a network of small cogeneration power plants at places such as San Francisco General Hospital and retrofit the plant at Potrero Hill to use the cleanest technology possible.

Invest in new technologies Already the San Francisco Public Utilities Commission is considering locating fuel cells (which use hydrogen to make electricity) at the Youth Guidance Center and Kezar Stadium. In addition, the SFPUC could install microturbines (which run on steam) at the San Francisco Zoo, Laguna Honda Hospital, and the Palace of Fine Arts. Those sources could produce another 40 megawatts.

PG&E estimates the city will need about 1,145 megawatts of energy at peak times by 2011. That's almost certainly an overestimate, but even if the city sees significant growth and fails to make major advances in conservation, renewable energy could meet most of the demand. With at least 50 megawatts of solar power, 105 megawatts of wind power, 300 megawatts of hydropower, 40 megawatts from new technologies, and at least another 200 saved through efficiency, San Francisco would need to generate only 150 megawatts from fossil fuels to meet its current 845-megawatt demand.

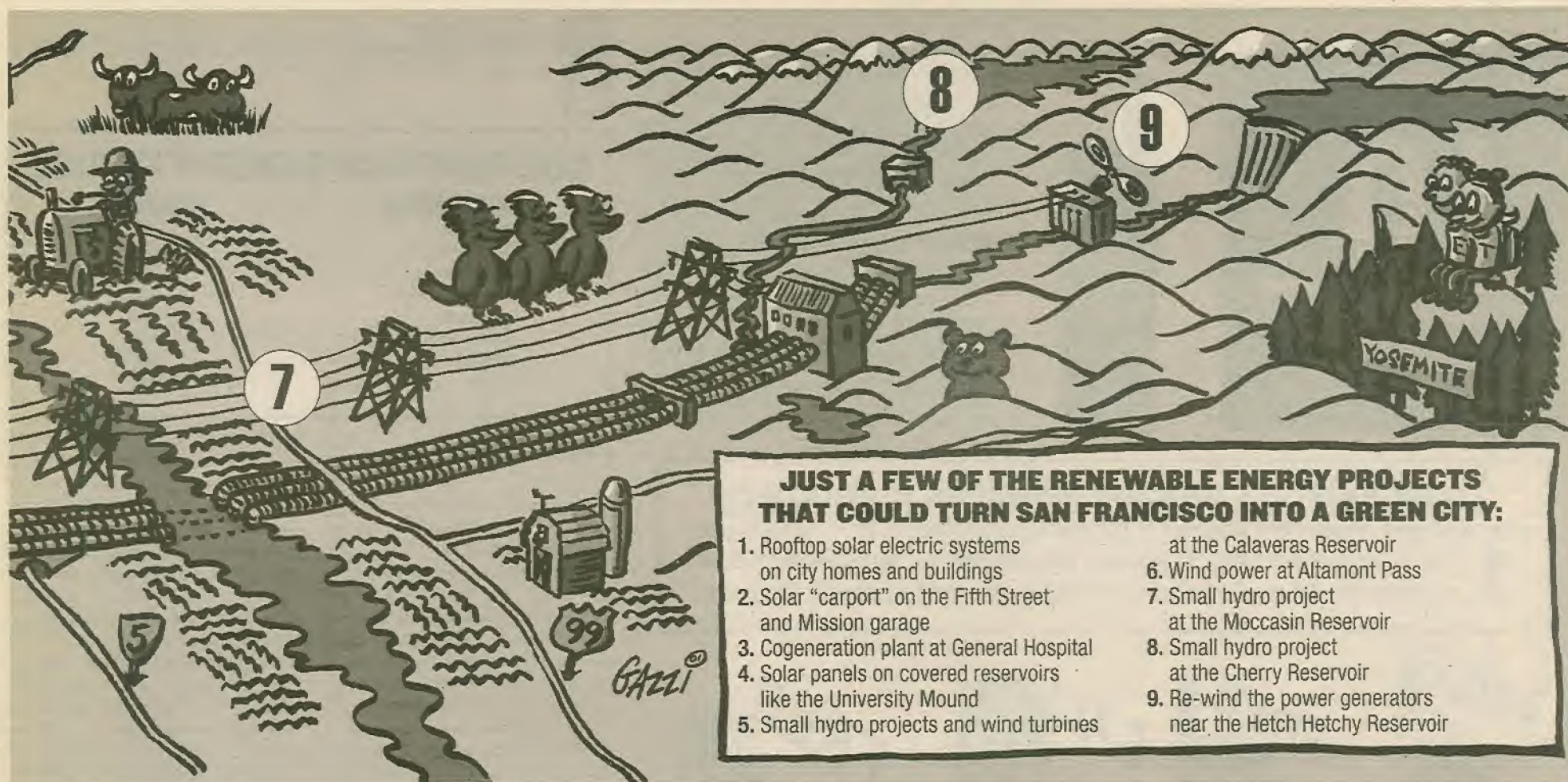
There will still be more power available on Potrero Hill for emergencies and to cover the city's agreement to dish out

about 60 megawatts for the airport and municipal water-treatment facilities. And if the city's power needs rise as PG&E predicts they will, San Francisco would buy from outside providers for backup power (purchased in long-term contracts), for times when the sun doesn't shine and wind doesn't blow.

So why don't we have such a system now? Simple. PG&E is in charge. And the company has no incentive to promote real conservation or to develop renewable energy. PG&E deals with power the way any private corporation deals with its product: generate and sell as much as possible to profit as much as possible.

But that could change this fall when San Francisco voters will have the chance to kick out PG&E and replace it with a locally owned municipal utility.

“The voters saying yes to \$100 million for renewables [which is allocated through one of the energy initiatives] has national implications,” Ed Smeloff, the SFPUC's assistant general manager for power policy, told us. “Never in a city election have the voters voted for that much money to go to renewable technologies.”



JUST A FEW OF THE RENEWABLE ENERGY PROJECTS THAT COULD TURN SAN FRANCISCO INTO A GREEN CITY:

1. Rooftop solar electric systems on city homes and buildings
2. Solar "carport" on the Fifth Street and Mission garage
3. Cogeneration plant at General Hospital
4. Solar panels on covered reservoirs like the University Mound
5. Small hydro projects and wind turbines at the Calaveras Reservoir
6. Wind power at Altamont Pass
7. Small hydro project at the Moccasin Reservoir
8. Small hydro project at the Cherry Reservoir
9. Re-wind the power generators near the Hetch Hetchy Reservoir

And with public power, Smeloff said, the move to a renewables-based energy system could move quickly, because the city would be in charge of its own energy decisions.

"We can begin to see results with efficiency and renewables within a year," he told us. "There's no reason to wait. But to do the larger picture, the wind and all the hydro, you'd do better with a municipal utility."

Step one: Use less

The single most environmentally sound, most renewable — and cheapest — source of energy is conservation. Large-scale, city-managed programs to use less power could cut energy needs dramatically.

Lighting is a good place to start. Replacing lightbulbs with energy-efficient (compact fluorescent) bulbs can cut energy used for lights by 75 percent, according to Alice Hubbard and Clay Fong, authors of *The Community Energy Workbook* (Rocky Mountain Institute, 1995).

Locally, in city-owned buildings, tinkering with the lights has already shaved 10 percent off of municipal power needs this year, according to Smeloff. "In City Hall we've taken out every third fluorescent fixture, [and] we've changed lighting. Those things last a long time," he said.

Every business in the city, especially the huge department and grocery stores, should be mandated to do the same, which would decrease commercial energy use by at least 10 percent as well. That would reduce the city load by as much as 65 megawatts.

Rose Bell of Gaiam Real Goods, a Hoiland-based supplier of environmental-

ly sound products, told the *Bay Guardian* the city could cut demand quickly by handing out efficient lightbulbs. For \$6 million the city could buy and give away 1.65 million efficient, compact fluorescent bulbs, enough for five bulbs in every household. If the bulbs replaced were about 100-watt strength, the city would save 120 megawatts of power. That's enough to close down the two backup fossil-fuel power plants at the Potrero Hill site, owned by the Georgia-based Mirant Corporation.

Other efficiency measures the city could push: upgrading heating and cooling systems, installing efficient refrigerators, and replacing stop-light bulbs.

The solar solution

Solar energy has come a long way from the days when panels on the roof were used to heat water. These days photovoltaic, or solar electric, cells efficiently turn sunlight into electricity.

Still, solar power in San Francisco is often dismissed as a fantasy. This foggy city, critics charge, is no place to depend on the power of the sun. But there's evidence the city has sufficient solar radiation to support between 240 and 600 megawatts of rooftop solar electric power. That's according to a June 1 study by Karina Garbesi and Emily Bartholomew for Golden Gate University Law School's Environmental Law and Justice Clinic.

Others, including Smeloff, contend that 50 megawatts is a more realistic goal until a roof-by-roof survey is undertaken. But even at 50 megawatts, San Francisco's system would be the largest solar utility in the world.

Smeloff envisions using covered reser-

voirs like the 800,000-square-foot University Mound in the Excelsior; parking garages such as the garage at Fifth and Mission Streets (with rooftop solar panels constructed like carports); and the roofs of the Moscone Center and Housing Authority properties throughout the city. There are also good spots for solar power along the Hetch Hetchy waterway, such as the Crystal Springs Reservoir, about 16 miles south of San Francisco.

The city is already in the planning stages for some of these projects. If voters approve Proposition B, sponsored by Sup. Mark Leno, \$100 million will be available immediately, which would pay for between 10 and 25 megawatts of solar power, depending on state subsidies.

The other solar-bond measure, Sup. Tom Ammiano's Proposition H, would give the Board of Supervisors the authority to invest in city-managed solar power on residential buildings.

Under Ammiano's plan the city's solar program would be virtually endless. Essentially, the megawatt potential would be limited only by space and by the Board of Supervisors' willingness to issue new bonds.

Both measures would be funded by revenue bonds, which would be paid off by profits on solar power sales, not by tax dollars.

The money spent to develop the solar projects would represent a huge injection in the state's renewable-power industry and would be more than a feel-good move toward clean power. The level of spending that the two measures could represent would go a long way toward making solar power as cheap as fossil fuels.

"Right now it's in a cottage-industry state," Danny Kennedy, campaign coordinator for Greenpeace's California global warming campaign, told us. "We need to create the demand so that manufacturers start to create photovoltaics en masse, and as they do this, the cost will become competitive." If San Francisco approves the solar plans, advocates say, solar manufacturers will flock to the state. If other cities follow, California could have a permanent impact on the industry worldwide.

Wind and water

In northern California the potential for wind power is nearly limitless. Hundreds of acres San Francisco owns outside of the city are ripe for developing wind power projects. The SFPUC has already identified sites at Calaveras Reservoir near Sunol, for example, and the hills at Altamont Pass near Livermore. The city could also follow the model of Denmark, which gets a sixth of its power from wind, by developing wind farms off the coast.

In-city wind power might also be an option. It's a dense city, but Mike Bergey of the Oklahoma-based Bergey Wind-power suggests that San Francisco could handle 10 to 30 megawatts of "small wind" generation. It works best on sites that are a half acre or larger.

And then there's hydroelectric power. A portion of the city's energy already comes from the city-owned hydroelectric system that begins in Yosemite National Park with the O'Shaughnessy Dam, but it's only a relatively limited amount. That's because the city has never enforced the Raker Act, the 1913 federal law that required San Francisco to use the dam to

generate public power for its residents and businesses.

Today Hetch Hetchy power goes to the airport, city buildings, and services such as Muni. And a sizable portion of it is shipped to the Central Valley to serve the Turlock and Modesto Irrigation Districts.

However, the city is negotiating to get out of the long-term contracts that require San Francisco to sell to the Central Valley districts. Doing so would free up enough power to meet about 10 percent of the city's needs (see "Finally! Contract Canceled," 8/15/01).

Smeloff's team at the SFPUC has identified several sites for small hydroelectric projects that would essentially squeeze more energy out of the existing infrastructure. A small turbine inside a water pipeline at the Calaveras Reservoir, a turbine in the Moccasin Reservoir bypass, and another at the Cherry Reservoir near Yosemite would beef up power production by 60 megawatts or more.

Even more power could come from re-winding the coils that produce energy in the generators on the Hetch Hetchy system. Re-winding, Smeloff told us, would probably raise power production by about 5 percent, adding about 12 megawatts to the power the system reliably produces.

Reducing fossil fuels

The key to a sound energy policy is reducing reliance on fossil fuels. It's a complicated issue.

Any new public power agency will have to address the fact that there is only one set of transmission lines that brings power up the peninsula. The lines are old and in

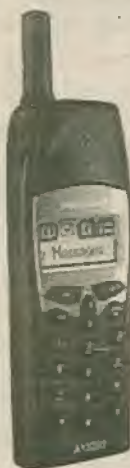
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SAN FRANCISCO'S ENERGY FUTURE

ENERGY SOURCE	MEGAWATTS
Solar power	50
Hydropower	300
Wind power	105
Fuel cells and other	40
Natural gas	150
Long-term contracts	300
Efficiency	200
TOTAL	1145

Public power

From page 17

disrepair, and using only one route in and out of the city leaves San Francisco vulnerable to blackouts.

Because the lines can't carry all of the power the city needs, about 400 megawatts of power must be generated inside the city, according to Smeloff. It's also a good idea to have power sources in the city in case of an earthquake.

The two existing plants in town — the Hunters Point and the Potrero plants — are old, fossil fuel-burning facilities, located in low-income, predominantly black neighborhoods. For years environmentalists and community residents have said the power plants are largely to blame for serious health problems, including widespread asthma and high rates of breast cancer.

Almost everyone agrees the Hunters Point plant should be shut down, and many activists would ultimately like to get rid of Potrero, too. So how do you replace that power?

Many renewables advocates, including Paul Fenn of the Oakland-based Local Power, say the city should aim to rid itself of fossil fuels completely. Others point out that, as long as natural gas supplies are steady, gas plants can be counted on to produce energy any time of day, no matter the weather.

One piece of the puzzle might be for the city to build a series of small cogeneration plants. "Cogeneration" plants run on natural gas but use it more efficiently because they simultaneously produce both heat and electricity. Smeloff suggests using cogeneration in places such as S.F. General Hospital, where reliable power is a matter of life and death. The city is already looking into fixing up an old cogen plant at the hospital and is considering others all over the city: at City College, the Hall of Justice, and the Jerrold Sewage plant in Bayview-Hunters Point and on Treasure Island. Smeloff envisions using cogeneration to help stabilize the energy supply. Though no neighborhood wants a fossil fuel plant, residents might be willing to accept a small cogeneration plant instead, thus democratizing the impact of fossil fuels on the city.

Public power

None of this is likely to happen unless the voters pass at least one of the two

public power measures, Propositions I and F, on the November ballot. A public power agency, operating with a strong voter mandate, would be perfectly positioned to usher in a new energy order.

A full-scale green-power effort could kick-start alternative energy efforts nationwide. And it wouldn't be the first time government intervention helped get a burgeoning technology on its feet. Greenpeace's Kennedy points to the success of high-tech companies in Silicon Valley. "The story behind that story is that at its infancy the state of California gave it tax credits, gave it land grants, and guaranteed purchase of technology that allowed those companies to ultimately boom and eventually become the market force they are today," he said.

Amory Lovins, alternative-energy guru and cofounder of the Rocky Mountain Institute in Snowmass, Colo., told San Francisco's Commonwealth Club in July that a public utility, founded on the right principles, could serve as an example. "Cities like San Francisco have a great opportunity to define a model 'best buys first' public utility that integrates efficiency, renewables, fuel cells, and other decentralized generation to make its system more reliable," he said. With solar power and efficiencies, Lovins said, his home electricity bill is only about \$5 a month.

For proponents of the public and solar power initiatives, that's the model to follow. ♦

For the Bay Guardian's past coverage on renewable energy and public power, see "The Green Choice," 6/7/00, and "The Energy Crossroads," 2/14/01.

Read more about public and solar power in *Who Owns the Sun?*, by Dan Berman and John O'Connor (Chelsea Green, 1995). Get a copy of Karina Garbesi and Emily Bartholomew's study on solar power by calling Golden Gate University Law School's Environmental Law and Justice Clinic at (415) 442-6647. Read about the state-wide solar campaign at www.cleanenergy-now.org. More information about the public power campaign is available at www.sfbmud.org.

Read the full text of Amory Lovins' speech at www.rmi.org/images/other/E-Cwealth-Club.pdf. Read the Bay Guardian's two-hour interview with Smeloff at www.sfbg.com/News/35/46/46int.html.

E-mail Rachel Brahinsky at rachel@sfbg.com.

Culture

GUARDIAN PHOTO BY LORI SPEARS

Busy bar, busy jacket: Punk dreamer and carny barker Chicken John is fighting community members to continue staging performances and events at the Odeon Bar.



Bar none

Artists are taking back the city — but not without a fight. *By D.S. Black*

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Techsploitation

Until recently the outlook was bleak for Bay Area cultural workers and their communities. Many were forced to leave or relocate because of soaring rents and eviction rates. In gentrifying areas like SoMa, restrictions imposed by police and affluent new property owners resulted in the closure of a number of nightclubs, such as the Coco Club, DV8, and Twenty Tank, to name a few.

Now that the dot-economy has imploded, surviving bohemians are regrouping and even acquiring new spaces where they can develop their social and cultural scenes. Artists are taking back their city, but not without a fight. Nothing exemplifies artists' current struggles more than the story of Chicken John, a punk dreamer who runs the Odeon Bar (www.odeonbar.com) at the bottom of Bernal Hill at 3223 Mission St. He's trying to buy the bar so he can continue showcasing "those acts that may get sneered at, stepped on, bent, folded, spindled, or mutilated in the 'legitimate' art world." Some of his neighbors, meanwhile, have decided that it's closing time for the Odeon.

The man without a plan

No one ever said buying a bar in the Mission District would be easy. "Here I am, embarking on a journey that I forgot to pack a lunch for," Chicken John wrote back in June about his acquisition of the Odeon Bar.

Chicken John, né John Rinaldi, is well-known as a carny barker to the denizens of punk and post-punk art and performance scenes around the

country. Could it be that at the mortal and messianic age of 33 the self-described chaotician is finally fixing himself a watering hole where he can host the performances that up till now have been staged in that great amorphous space of wherever-he-hasn't-been-kicked-out-of-lately?

In June 1999, Chicken John began to stage his variety show entertainments at the Odeon, and in March 2000, Odeon owner Mazin Nasser applied for a place of entertainment license; it was granted in January 2001. Chicken John announced in March that he was in charge of booking acts for the Odeon's stage and that he was in the process of buying the bar with some partners. By June, Chicken John had cleared another major hurdle: he got the bar's liquor license transferred to him. A benefit was held at cell space that month to help Chicken John raise funds for a purchase that is still more potential than actual. Currently the bar is open, but it remains in the limbo of escrow. And the entertainment license has been challenged repeatedly by neighbors and the police.

Comics artist and Church of the SubGenius sage Dr. Hal (a.k.a. Howland Owl or Harry S. Robins) functions as the Odeon's oracle, answering questions submitted by the audience on Wednesday nights. He has described Chicken John, his frequent collaborator, as a "swiveling hipster ... chaos enthusiast, circus Svengali, and pusillanimous prestidigitator."

One of Chicken John's former circus-mates, Eric Cthulhu, was less flattering. In the *Circus Redickulous* documentary he remarks that "Chicken John

has the makings of being a world-class snake-oil salesman. He could be a great wanna-be P.T. Barnum — he has the swindler in him."

It's obvious why Chicken John would want the Odeon to serve as his circus tent. He can create a schedule as weird as he wants. Thursdays in September are devoted to puppet theater. Sunday night, formerly Visceral Variety night, is now given over to storytelling, and nonperformer types are explicitly welcomed. Monday is Self Service DJ Nite, during which former *Bay Guardian* columnist Summer Burkes tends bar. Tuesday is Burning Man Depreciation Night, in which a typically nonattending celebrity artiste associated with Burning Man (e.g., sculptor Pepe Ozan) is invoked and both toasted and roasted by the bar patrons.

One show that will not be returning to his bar is Chicken John's underground performance sensation Porn-e-okie, where tipplers do karaoke pop songs against a video backdrop of hardcore clown porn and other dirty pictures. When the San Francisco Police Department approved the Odeon's place of entertainment license, Chicken John and his partners were told they would be shut down if they ever hosted another Porn-e-okie in the bar.

The banning of this show was an early indication that Chicken John would be challenged if he used his space to program entirely according to punk principles. He would have to think about his neighbors, for they certainly had been thinking quite a bit about him.

There goes the neighborhood

In 1999, 47-year-old Harlan Hoffman realized a long-time dream by moving his architecture office out of his Mission District flat and into a unit in a building he bought on Mission Street next to the Odeon Bar. Now he stands at the head of a recently formed group calling itself the Committee of Neighbors to Restore Our Rights to the Peaceful Enjoyment of Our Homes and Businesses. His goal is to have the city investigate the Odeon "and hopefully pull their permits and licenses," he told me.

Although Hoffman has never experienced a Chicken John show, he says he was initially empathetic to what Chicken John was hoping to do with the Odeon — until he concluded in July that he could no longer negotiate with Chicken John and his partners.

Hoffman says that although he is the primary instigator of the committee, "I'm not just talking for myself; I'm talking for a lot of people" — including his tenant, Chris Bidle, and the tenants next door, who live above the Odeon. Most of Hoffman's complaints are secondhand because he lives elsewhere, and the bar is not open during the day when he is at his office.

With his June 6 letter to Nasser and Chicken John, Hoffman began a correspondence file enumerating the nuisances caused by the bar. Initially his missives were directed to Nasser and Chicken John, but the list of cc's grew to include various agencies. Hoffman cited complaints from Bidle, who later told me that "by April or May it just got to be five nights a week of sounds coming through my wall. I was in total sleep deprivation."

For a brief moment it appeared that an amiable solution might be effected with a "Good Neighbor Resolution" that was drawn up June 8 in a meeting that included SFPD officer Jerry Sarin, Bidle, and Hoffman. Chicken John and Nasser agreed to a number of conditions — most relating to noise, including lowered volume and playing music with a limiter in place.

After a brief period of calm Hoffman even wrote a letter on June 12 to the state's Alcohol Control Board indicating that as long as the noise from the bar was kept under control, with "all sound ... contained within the Odeon Bar," he did not oppose any ownership change.

Cordial relations between Hoffman and the Odeon continued into July. A July 10 letter to Nasser and John has Hoffman noting that while loud music was no longer troubling his tenant, the intrusion of "people escaping out the back door" of the bar was a concern.

"It's full of garbage and stuff; they're not supposed to be there," he told me.

Attorney Allan Schwartz sent a letter in mid August apprising the Odeon Bar that Hoffman was "at wits end" with the bar's "interference in the quiet enjoyment of his property." This letter was also to inform the building's landlord of the situation and to promise

Continued on page 21

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5 Tea Garden, behind Music Concourse Bandshell	16 Transverse Dr./Overlook Dr.
6 Stow Lake	* 17 Martin Luther King, Jr. Dr./Crossover Dr.
* 7 Martin Luther King, Jr. Dr./Transverse Dr.	18 Stow Lake
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- Adjust clutch free travel
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- Adjust parking brake
- Replace brake fluid
- Adjust steering gear box
- Inspect axle boots & drive shaft
- Replace axle fluid
- Inspect for fluid leaks
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Artists

From page 19

swift civil proceedings if the Odeon did not immediately comply with conditions set forth in earlier agreements. Hoffman began writing letters to various city agencies (including the zoning administrator of the Planning Department and the ABC) urging that the Odeon's permits be rescinded. As he caucused the Odeon's residential neighbors, he added a growing number of cosigners to his correspondence.

On Aug. 17, I arrived at the bar just as it was opening and saw bartender Molotov Malcontent come out to sweep the sidewalk after being informed by the Health Department that there had been an unidentified call condemning the bar for not cleaning up the filth on the sidewalk outside. Considering that it was Mission Street, I was surprised at how relatively crudless it was on this occasion, before Molotov even attacked the site with his broom.

Other grievances cited by Hoffman in his open letter of Aug. 23 included: flyers for acts that "could incite rowdiness and violence," garbage and bar patrons cluttering a backyard that was supposed to be off-limits, and of course, noise, which the committee asserted on one occasion could be heard four blocks away on Winfield Street.

The latter item is a point that Bidle, one of the signers of the complaint, later dismissed as far-fetched and unsubstantiated: "That these people on Winfield, four blocks away, heard the Odeon and were able to pinpoint that it was the Odeon when there are other live venues [in the area], that just seems like a little bit of a stretch," he told me.

Joining the letter-writing campaign in late August was the Northwest Bernal Alliance (NBA), a community group that serves the interests of its constituents in an area bounded by Cortland, Folsom, Cesar Chavez, and Mission Streets. The group's accomplishments include a campaign to stop Muni from providing bus shelters on Mission Street south of Cesar Chavez and to prevent the issuance of a pool-table permit to a bar on 29th Street.

Bidle subsequently further distanced himself from the battle. He told me, "I did not want to sign something that says shut it down, because I believe the Odeon is a really valid performance space. I went to the Art Institute, so any art-related activities I fully support."

In response to complaints, Chicken John moved the stage, moved the speakers, tested the noise level with the SFPD's Jerry and Hoffman present, and began to install soundproofing. This work has been stalled until he can obtain the necessary permits.

In August, Chicken John also shut down the bar completely for a few days to deal with painting and other maintenance

and hired an exterminator to come root out the cockroaches.

Hoffman says these actions are too little too late. "These characters on the one hand vacillate between being diplomatic to just ignoring people to being flippant. They say or do whatever they want and then run under the cover of the arts community. I have no problem with Burning Man or the punk scene or whatever, but there has to be an underlying respect for the community and the neighbors."

Bidle is less convinced that the Odeon is responsible for all the wrongs on their block of Mission Street. "[Hoffman] thinks if the Odeon disappears, those problems will be solved. If the Odeon does disappear, he's going to find out that none of those problems are solved."

The prodigal artists

Chicken John is not the first, and certainly won't be the last, artist associated with Burning Man to come back from the temporary and increasingly bureaucratic free-fire zone on the playa hoping to secure more stable accommodations for himself and his projects. Good work — in the self-styled "underground" and other creative and performance scenes — requires space for the participants to breathe together. In short, they must conspire. But they also have to deal with the complicated residential politics of postboom San Francisco, where people and businesses are packed close together and neighborhood groups often wage intense battles over what will be done with local properties.

P. Segal is one of the Cacophony Society members credited with pointing the way for the Burning Man exodus from San Francisco to the Black Rock Desert in 1990. After years of publishing a celebrated zine, *Proust Said That*, and throwing legendary parties, she opened Caffé Proust at 1801 McAllister St. Its cuisine and cultural cachet have won respect and recognition in the local press and in the *New York Times*. This year was the first since it opened that Caffé Proust did not close up shop in late August so its staff could attend Burning Man en masse.

Other businesses in the city that have palpable Burning Man connections include Hush Hush bar on 14th Street and the Rite Spot on Folsom. A few years ago when I wrote for the *Black Rock Gazette*, the Burning Man newspaper, it held its pre-playa meetings at the Rite Spot, as did similar groups.

For the past several years Jamie Zawinski has made the annual pilgrimage to the Black Rock Desert for Burning Man. Last July the former Netscape programmer triumphantly reopened the DNA Lounge, three years after making his first purchase offer on the business.

For anyone tempted to try owning a bar in San Francisco, Zawinski's Web

log DNA Sequencing (www.dnalounge.com) should be required reading. Zawinski describes in detail the cumbersome and convoluted steps that go into acquiring a club and guiding it through the inspections and permit processes. At times it reads more like Dante than like Kafka, a journey through tortuous circles of hell before all the paperwork is dealt with, the renovations complete, the sound abated, and perhaps a million or more dollars spent.

Chicken John does not have anything close to Zawinski's resources. In addition to being a junkman, Chicken John has made a living buying used cars cheap, fixing them up, and selling them. Car sales and jobs hauling away people's junk helped him raise the funds to purchase an interest in the Odeon.

With a steady stream of denunciations coming from foes like Hoffman and his committee and the NBA, it is clear that every aspect of the Odeon as a business will now be scrutinized and challenged.

On Sept. 12 the police came to the Odeon during the weekly Ask Dr. Hal show. During the intermission they told Chicken John that his entertainment license was no longer in order and that two people discussing science in a Q&A was not permitted if they were speaking into microphones. They also noted that the sound escaped out the open front door and that the sound equipment was not on the limiter.

As of this writing it is uncertain if the shows will go on at the Odeon.

"I'm just going to keep going, and I'm going to apply for this permit," Chicken John told me. "And then there's going to be a hearing. Does the term 'kangaroo court' mean anything to you?" he chuckled, relishing another challenge, another glorious chance to fail. "Losing could be funner than winning."

"First of all, I'm a fact; I am a fucking fact," Chicken John said. "I am a very large fact, as a matter of fact."

"I know a lot about the bar business, and the fact of the bar business is the bar that doesn't have entertainment is busier. The bar that doesn't have entertainment has more human beings in it. And those human beings are not the better quality human beings; they are the worse quality human beings. They're the worst quality human beings; they're the drunks, the people who go to the bar that doesn't have a show, that doesn't have a cover charge. They can spend more money on booze. The fact of the matter is the Odeon Bar, as it is today — even with noise — is going to be less profitable and it's going to have less impact than an Odeon Bar that just has a jukebox." ❖

D.S. Black (entropology@yahoo.com) is a San Francisco writer and producer for the *Tentacle Sessions* (sessions.laughingsquid.org)

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ask isadora
by isadora alman

Rocking the boat

Q: I have been in my current relationship for about five months, and so far it seems like the healthiest relationship I have ever been in. It is not the most passionate affair, but it is stable, and we communicate very openly. I feel relatively satisfied and am attracted to my boyfriend; however, I am having some sexual issues. For the past year I have been on an antidepressant (Celexa) that has the rather unpleasant side effect of decreasing my sex drive and making it difficult to orgasm. I have not yet reached orgasm with my current boyfriend, which makes us both feel inadequate and frustrated, and I have thought about breaking up simply on these grounds. (This was not so much of an issue when I was single, as I am still able to reach orgasm when I masturbate.) I continue to blame the medication, but I am beginning to wonder if that is simply a disguise for a deeper issue, because I can still reach orgasm when alone. I have never reached orgasm through intercourse, but I have in the past reached orgasm with other men through manual and oral stimulation. I honestly don't believe that there is anything wrong with my boyfriend's technique, and he is more than willing to try anything I suggest — but nothing brings me to that point! Unfortunately, stopping my medication is not a possibility right now, as I finally have my life at a stable point where I can function and go to work every day. I am worried that my "sexual handicap" is going to eventually tear us apart. We are both extremely frustrated, and it's getting to the point where I am avoiding sexual contact because I know the ultimate disappointment that will bring. Have I become asexual? Will my body return to normal after I stop the medication? Must I choose between a life of celibacy and depression? Please help!

A: First of all, there are a number of meds you and your doctor might try other than Celexa that will work for your depression but not have such stultifying sexual side effects. Of course, in order to find the right one, there will be a lot of destabilizing happening while you go off one and accustom yourself to another. Is it really worth it? You say that there is nothing wrong or missing from Boyfriend's techniques and that your medication seems to be wreaking some havoc with your sexual responses. Then work around that issue by bringing your hand or your toys or whatever into your (joint) play and have an orgasm by whatever means works. Or have it alone later. Why does it need to be a do-or-die issue, a handicap, a personal shame on him or you? If some medication you were taking made you nauseated when you drank wine, as some do, would you then quit going out to dinner of any sort? Rethink how you define this "problem," and if it's still major for both of you, consider discussing a change of meds with your doctor.

Q: For years, open male-to-female transvestites have been looked on with disapproval by most people, although that character in the TV series *MASH* may have increased public tolerance to some degree. Similar disapproval is shown toward men who are found to wear female garments out of sight beneath their normal male outer clothing. Is there such a person as a female-to-male transvestite? In these days of unisex it seems that women can, and do, wear men's clothing quite openly and with impunity. Just look at their smart business suits, their double-breasted jackets (pun intended), their dress shirts, ties, etc. Why is there no similar criticism of this female trend, and why is it not looked on as a weird deviation as with the male counterpart? Could this possibly be a fetish for some women rather than an acceptable dress habit? Does a fetish lose its appeal when it gains public acceptance as a "normality"? And do you know of any woman who, just for kicks, secretly wears a pair of men's boxer shorts under her skirt?

A: Do I personally? No. But several years ago I had a series of letters in an exchange with a woman who tried to convince me that she wore a jockstrap while playing sports solely for comfort. There are women who dress as men, drag kings, who do so for purposes other than the Annie Hall fashion look. There is a whole subculture of "lesboys," young women who look and dress like tough young men — buzz haircuts, workmen's boots, arm tattoos, etc. Mannish women, in style and fashion, have always had more latitude in our society than womanish men. It's unfair, but that's the way the balls bounce. ❖

Isadora Alman is a board-certified sexologist and a California-licensed marriage and family therapist. You can write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110; e-mail her at askisadora@sfbg.com; or participate in her free interactive Sexuality Forum at www.askisadora.com. Alas, she cannot reply individually by mail or e-mail.

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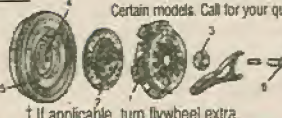
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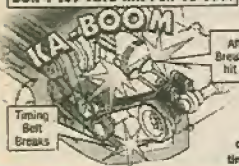
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culture

techsploitation

by annalee newitz

In utopia

My old friend Joe Sartelle (www.sartelle.org) used to ask people what their textual preferences were. In a way, that is a far more intimate question than the commonly heard "What is your sexual preference?" One's gender choice in sex partners reveals almost nothing — save what kinds of bodies you enjoy — but one's choice of texts, of stories, can summarize an entire personality.

My greatest and earliest textual love is science fiction. Nothing has the power to move me more than a well-crafted tale about an alien world or future. And in times of great stress, I turn to science fiction for solace, for alternative ways of thinking.

Last week I was lucky enough to spend some time talking about alternative cultures with Ursula Le Guin, whose radical, speculative fiction has been my preference since I was a kid. Her most recent novels, *The Telling* (2000) and *The Other Wind* (2001), offer powerful stories of hope in the face of war and terrorism on other planets. Le Guin is also the author of celebrated works of social-protest science fiction, such as *The Left Hand of Darkness* (1969), *The Dispossessed* (1974), and *Always Coming Home* (1985).

When the future feels horrifying, one wants to hear about utopia, and Le Guin is often called a utopian writer. I wondered what a utopian would think about America's current "war on terrorism." Laughing, Le Guin said, "Don't call me utopian. Utopia is always something you can't get to because it doesn't exist. I prefer to be called hopeful. We can hope that we might get out of this mess, or that decent behavior might take place, because, well, it does sometimes." It's hard to imagine decent behavior when Bush is threatening violence. It feels like there are no alternatives, no other ways the story could end.

And that's where fiction can be useful. It invites us to speculate about other narrative options. In *The Telling*, Le Guin's protagonist is Suttu, a scholar who comes to a planet called Aka whose government has been taken over by ruthless, techno-worshipping capitalists known as the Corporation. Suttu is perplexed by the monoculture of Aka until she finds out that the Corporation has been violently suppressing the peaceful, spiritual people who follow the old ways of the planet. Those people have maintained an anticorporate, ecologically balanced culture in the face of brutal oppression and have even created a massive, secret library of books that contradict the Corporation's views. As Suttu learns more, it's clear that Aka's destiny is hardly in the hands of the Corporation, and resistance is not futile.

How does Le Guin hope that her people on Earth will respond to oppression and violence? "I hope that this doesn't lead us to imitate our enemies," Le Guin said quietly. "I was a kid during World War II, and I remember how awful it was. Everything was war-colored — it's a dirty mud color. Even in America, which was a pretty easy home front, war diminished life. It diminishes criticism and free thought, because those things aren't patriotic. And it results in silence when there is injustice, like sending the Japanese to internment camps. I don't want to be dragged back into that mud."

We talked about Le Guin's latest book, *The Other Wind*, which is about Earthsea, a planet where ancient wizards worked a spell that allows people to remain immortal after death. The dead live in a place called the Dry Land, and as the book opens, they are begging to be released. They want to die, to end. "I want to rub people's face in death," Le Guin said. "The idea of craving personal immortality, the way Christianity does, is really horrible to me. It seems perverse." In the end the characters in *The Other Wind* must undo the spell and accept the ways of another culture on Earthsea, one based on the idea of reincarnation rather than immortality. "There is no one right way to think about death," Le Guin told me.

But perhaps there are wrong ways. After all, what is it but the belief in an "immortal soul" after death that drives us to devalue life on Earth? Believing in life after death can be a comfort, but it can also lead people away from treasuring and protecting the world we live in and making sure our cultures exist for thousands more years. If we discarded our belief in immortality, we might also discard our casualness about killing. As Le Guin said to me, "There are other possibilities. We need to leave the door open rather than slamming it." It's possible that this world is all we have. Maybe we should build a heaven here rather than die for it. ♦

Annalee Newitz (ekumen@techsploitation.com) is a surly media nerd who cried at the end of *The Dispossessed*. Her column also appears in *Metro*, *Silicon Valley's* weekly newspaper.

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* I once used a mirror to watch my expressions while masturbating and it was a memorable experience, rather like making love to another woman.

* You might try having phone sex with someone while you masturbate. Just having someone to moan with can add nice variety to an otherwise solitary activity. Gives new meaning to the phrase "two heads are better than one".

* I have masturbated while others were in the office with me. To my knowledge, they were never the wiser. These sessions would last a long time because I had to be very patient and tenacious in bringing about an orgasm since I couldn't use obvious techniques.. Many times I would achieve orgasm by rhythmically pushing my clit down onto the hard folding chair I sometimes use while filing. They were very slight movements, one that wouldn't call attention to themselves. It was hard wearing a poker face when I came though. I made sure I turned my face away from them. I'm sure I was flushed for awhile. I often wondered if they ever caught the scent of my arousal and subsequent orgasm. They never said anything so I assume they didn't.

* I masturbate whenever I think about a girl's painted toes.

* Purchase one fat cucumber and a fat banana. Cut off one end of banana, squeeze all the pith out, and save. Cut off one end of cuke and hollow it out, just big enough or a tad smaller than your dick. The cuke should be big enough to fit over entire shaft. Cut off the other end of the cuke, but not as far down, and save top. Place cuke onto and force down onto dick. You might have to do some extra hollowing for a good fit. Place a teaspoon of banana pith into other end of cuke. Place little cap back on cuke upside down and place thumb on this. Stroke cuke up and down on dick. Fora suction-like grip put pressure on cap of cuke with your thumb. Apply more banana pith as needed. Guaranteed to feel as good, if not better, then some mechanical aids.

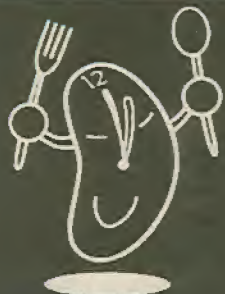
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Where yuppies fear to trend

By Paul Reidinger

One good thing about recessions ("I give you the recession!" a mordantly jubilant friend toasted me recently): they drive down rents. That's good news for the little folk, among them the brazenly optimistic dreamers who launch quality restaurants in the neighborhoods.

The Roaring '90s (or perhaps the Roaring Late '90s) were not the best of times for renters or neighborhoods or neighborhood restaurants or the brazenly optimistic dreamers who start them. The action was downtown, in SoMa, near the new baseball park — those places most attractive to the investors whose deep pockets made possible the slew of trendy, concept-ridden restaurants catering to the you-know-whos and making up the bulk of what the *Chron* described earlier in the year as a "golden age" of dining out.

But the roar has now become an emphysematous wheeze, the boxes are taped shut, it's possible to park downtown again, and your table is waiting. If you want it. Because

maybe you don't, really. Because maybe you've discovered, or rediscovered, that some of the best places to eat, the places most worth going to, aren't necessarily within sight of the Metreon. They are, instead, out where people actually live, where rents are beginning to soften and where, historically, many of the city's best restaurants were always to be found.

Recently I ran into a prominent local restaurateur who could not conceal his anxiety about the decline in business, the evaporation of easy money, the precarious position of many of the city's showier restaurants, including his. I felt for him, but I felt, also, a strange surge of optimism: hard times tend to remind people what matters most, and in the world of restaurants what matters most is not atmospherics or trendiness but *food*. Eat at Maurice, I wanted to whisper in his ear, and you will be calmed.

I didn't whisper, and I'm sure he hasn't eaten at Maurice. But I have — and have been calmed. And sated. If Maurice is the prototype of the kind of restaurant we can expect to be opening in the next few years, then all is not lost: far from it. Let us not forget that the last interval of economic woe in these parts (in the early 1990s) was also a time of germination for a number of first-class neighborhood restaurants that still thrive. Money was tight then, too, but when money is tight, the people spending it make it count. Does anyone besides me remember that Firefly was launched on \$70,000 — with a paint job by its young chef and his partner?

Maurice looks, inside, to have been professionally spiffed — handsome tiled ceiling, leather (or leatherish) banquettes, a rich paint scheme of wine and gray — but the temper is relaxed, as the sofa sitting (with coffee table) near the door suggests. It would be just the place to take afternoon tea — which, alas, isn't one of Maurice's offerings.

But there is brunch — an array of grill items (mostly sandwiches) and an assortment of omelettes, including an avocado-bacon-jack

cheese job (\$7.95) that fairly oozed tasty fat. More virtuous was the artichoke-and-spinach version (\$7.95), which was dominated by the salty bites of feta cheese and black olives — very much to my taste, less so to my companion's, who'd ordered it in the first place. We switched, discreetly.

But Maurice isn't really about brunch; it's about dinner. That's when the kitchen's accents turn decidedly toward the eastern Mediterranean: a falafel crust on a chicken breast, say, or pomegranate sauce on a pork chop, or darkly sweet dates in a tangy Roquefort sauce on a grilled velvet steak (\$13.95). That struck me as a pretty rich (if nicely balanced) sauce for a rich piece of meat, though this was not a case of overkill since, as my companion pointed out, the steak was "clearly not cooked on the bone" and, while tender, did benefit from some external reinforcement. A slaw of julienne carrots and zucchini brought some welcome color to the plate, especially as juxtaposed to a heap of lumpy and pallid couscous. (I like, I love, couscous, but it is not forgiving stuff when prepared in advance. Also, a bit of saffron or turmeric in the cooking liquid helps it seem less anemic.)

The chicken Jerusalem tossed with penne (\$11.95), by contrast, was flawless, though, despite the atmospheric name, more evocative of Italy than anything else, and not just because of the pasta: when your sauce consists of herbed white wine, capers, and Parmesan, you're in piccata country.

Of course, no neighborhood restaurant would be complete without a few cross-cultural touches: a quesadilla with nippy goat cheese (\$5.50); a homey lentil soup (\$3.50 for an oceanic bowl) fortified with bacon; a fairly all-American dessert of brandied bananas (\$5.50), with caramel ice cream and sugared walnuts. Just a bit of life's cornucopia for those of us left behind by the exodus, those of us who know that for the foreseeable future, the place to be is at places like Maurice. ❖

Maurice. 312 Divisadero (at Page), S.F. (415) 431-0712. Dinner: Tues.—Thurs., 6–10 p.m.; Fri.—Sat., 6–10:30 p.m. Brunch: Sat.—Sun., 10 a.m.—2:30 p.m. American Express, MasterCard, Visa. Not noisy. Wheelchair accessible.

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Black September

On the evening of Sept. 12, having spent much of the day watching Manhattan smolder on live television (as it would go on smoldering for days seemingly without end), I sat in a new restaurant in the Mission. Ate superior food; felt coddled by attentive, friendly service. Took comfort from the presence of others — the mute, animal comfort that finds expression outside the glittering, distorting web of language, in times of distress and terror, when our huge, intricate technocracy stops making sense and we are reduced to cringing mammals, we withdraw instinctively — and together — to the realm of the senses, to the simple pleasures that never fail. Those pleasures are, in fact, reasons for living in a way that money, status, handhelds, frequent-flier miles, and all the rest of this modern world can never be.

The peculiar dread of the catastrophe was, for me, the adroit turning of our own unsimple gadgets and capabilities against us. We built the airplanes and the towers; we contrived the environments in which people then horribly perished. The terrorists needed nothing, really, except surprise and box cutters and a willingness to die. The table was otherwise set for them.

My dreams were untroubled that night, though I knew trouble would come sooner or later, as it did by the end of the week. Who can witness what we all have witnessed — jetliners flying into skyscrapers, photographed from a variety of angles, presented in slow motion; those skyscrapers then exploding in infernal scenes worthy of the most shamelessly nerve-shattering Hollywood movies — and remain emotionally unscathed? Damaging people's minds this way, maiming the psyches of the hundreds of millions of citizens of our mass-media nation, is exactly the point of terrorism. Competitive live coverage (free coverage) of the horror on CNN and MSNBC and every other station, coast to coast, was surely part of the plan.

Dinner was *not* free. The bill came, as it reliably does in life. We paid, thinking, *A small price for so much satisfaction, for the soothing grace of others' company.* We paid, thinking of Windows on the World, the restaurant atop the World Trade Center, reduced in a matter of minutes to street-level rubble. I never ate there, and now I never will. I never liked the WTC towers, their overbearing, heartless showiness — so emblematic of so much of modern America — but they did not deserve what befell them. And we as a nation, for all of our sins, shortcomings, and hypocrisies, did not deserve what befell us — a gross calamity to which there can be only one decent reply: not flag-waving, not war, but life itself. *L'chaim.*

Paul Reidinger
paulr@sfbg.com



May I cut in? Brandie Perry enjoys a grilled pork chop with grilled asparagus and gorgonzola mashed potatoes at Maurice, on Divisadero at Page.

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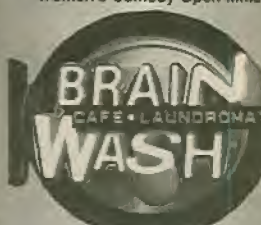
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Comic relief

Anyone else get the impression that our president spends a little too much time reading comic books? Well, hell, you have to read something when you're on vacation — or on the can, which was where I read this: that, as of Labor Day, Bush had spent something like 40 percent of his presidency at vacation spots.

Good for us, some would say. I'm not saying I would say that — but I would — and good for him, too, I say. September's been a terribly tough month on all of us, including Georgie Boy, who's been able to stand well-rested before the world and flex his vocabulary, which now, thanks to his extensive summer reading list, includes exciting words like "evildoers" and, um, "evildoers."

Stand behind your president, people, while he smokes those cowardly evildoers out of their hiding places and ... and gets 'em. Stand behind your representatives in Congress, who (with one notable exception) stood behind their president and conceded their constitutional say in the matter (and thereby yours) to the one man who — if you're like most people — you didn't even vote for. Stand behind your (s)elected politicians, people, and follow them to the edge of the earth, and push.

Me? I'm moving to Oakland just so I can vote for Barbara Lee next election. Other than that, it will be my usual anarcho-comic write-ins. You write me off — I'm the Cheap Eats Guy, Lord Exister, no great political thinker — but don't you wish there was someone with somewhat broader shoulders to stand behind right now? Mr. T, for example. ("I pity the fool harbors known terrorists.") John Madden. ("Boom" — or does that sound too much like Bush?) Santa Claus. ("Ho ho ho.")

Maybe it's too soon to find humor in any of this; I doubt it, but just in case, here are a couple of serious suggestions: Mahatma Gandhi. ("An eye for an eye makes the world blind.") And Barbara Lee. ("Let's show some restraint.") Of course, for suggesting some serious thought on the matter and stranding up for our constitutional system of checks and balances, she now has to walk around Washington with bodyguards, on account of death threats. So ... you might not want to stand behind her. And Gandhi, besides being, well, dead, was never known for his shirt size.

Here's an interesting question: why do we have to stand behind anyone? Why don't we all just be brave and stand for ourselves and whatever the hell we believe in, and hope no one punches us?

I lost my notes and my takeout menu from Five Happiness Restaurant on Geary St., which was what I was going to write about this week. Which is why I've been wasting your time with all this silly seriousness. I'm stalling. Which isn't to say I'm not also legitimately distracted by what's going on in the world right now. I am.

We've all been sad and worried, which was what attracted me to Five Happiness in the first place. I could use three or four happinesses, I thought to myself when I saw the place, and in I went. It was pretty crowded. It was Sunday, around noon. There was a fish tank near the door with some fish in it that looked too big for a fish tank. There was a wall of mirrors and a wall of stone and a wall that was just a wall. All in all, nice enough — if not a little too nice for my liking.

But the prices were right. I remember seeing a lunch menu, where everything was under five bucks, but I assume that was just a weekday thing. I ordered from the regular menu: Five Happiness basil beef on hot sizzling plate (\$5.95), because you don't go into a place called Five Happiness in order to get happy and then order something that doesn't have all five happinesses in it.

The five happinesses, I presume, are beef, basil, ginger, green onions, and those cute little tiny whole cloves of garlic. And it did make me happy. How could it not? It was delicious. In fact, I distinctly remember being happy for the rest of that day, if not part of the next as well.

But some of the credit should also go to the egg rolls (\$3.50 for three). The waitressperson must have sensed a thing about me, because she warned as soon as I ordered them, "no meat." So no meat, but they were still pretty damn good and big. And I guess another part of the credit should also go to the name of the place, because times like these, when all of the big things seem colossally messed up, you have to start appreciating the heck out of the little things. Like the name of a place ... ❖

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Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books).

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dine listings

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The *skinny* Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (Staff), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Hawthorne Lane comes about as close to restaurant perfection as is possible in this world. The California cooking shows marked Asian influences; the mutedly elegant decor is welcoming, not stuffy. Sublime service. (P.R., 8/01) 22 Hawthorne Lane (between Second and Third Sts. at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

Recently reviewed

Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (P.R., 9/01) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.
Morpho Sushi proves that there's life yet in the Union Street scene. Yuppies galore feasting on arty, not-inexpensive sushi and various cooked delectables. (P.R., 8/01) 1980 Union (at Buchanan), S.F. 447-8275. Japanese/sushi, L/D, \$\$, AE/DS/MC/V.
Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (P.R., 9/01) 943 Columbus (at Lombard), S.F. 928-5404. Mexican, L/D, €, AE/MC/V.

On the cheap: Vietnamese

Dong Hue serves a Vietnamese menu untouched by California faddishness. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.
Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, S, AE/MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a sound-stage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.
B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Oritalia was one of the first and best fusion restaurants of the 1980s, and after a relocation and a makeover, it's still one of the best. Expensive, but not killingly so. (P.R., 8/01) 586 Bush (at Stockton), S.F. 782-8122. Fusion, L/D, \$\$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness, and priciness. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

Tlalo rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, S, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. The food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. Though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, S, AE/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, €, cash only.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, S, AE/DC/MC/V.
Whiz Wit means meat and cheese, as in Philly cheese steaks. If you can deal with that, you'll love this place. Lighter options, too. (P.R., 8/01) 1525 Folsom (at 11th St.), S.F. 558-9200. American, L/D, €, MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, S, AE/MC/V.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, S, MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, S, MC/V.

paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

La Fenetre serves authentic French crepes from a small window in Hayes Valley. This literal hole-in-the-wall is run by Paris-born Antoine Kaufmann, whose sweet crepes with Grand Marnier flambé is well worth the visit. (Charlie Russo, 8/01) 509 Laguna (at Hayes), S.F. 863-3217. French, BR/L, €, cash only.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Castro, Noe Valley, Glen Park

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Johnfrank faces lots of Upper Market competition, but its New American menu is as good as you'll find. Comfortable urban style, civilized mood. (P.R., 8/01) 2100 Market (at 14th St.), S.F. 503-0333. American, BR/D, \$\$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatakis, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Noi looks more San Francisco than Milan, but the food is (mostly) purest North Italian. Warm, cheery, stylish, a bit noisy. (P.R., 8/01) 4109 24th St., S.F. 642-4664. Italian, D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

1. Seared ahi with spicy chickpea sauce
2. Alma's empanadas of spinach and queso blanco
3. Blackberry tart made with turbinado sugar
4. Calamari salad at Nirvana
5. Martha and Brothers Italian roast

the blender

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Po-modoro. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, €.

Le Krewe Restaurant and Oyster Bar brings some much-needed New Orleans mood and flavor to the Mission. Fabulous gumbo, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.F. (415) 643-0995. Cajun/creole, BR/L/D, \$\$, AE/MC/V.

The Liberties reinvents the Irish pub for digital times. The food has an unmistakable masculine cast. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

New Central Restaurant serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, €, cash only.

Continued on page 32

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Bay Guardian

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dine listings

Eat Here Now

From page 31

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Parkside serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (P.R., 7/01) 1600 17th St. (at Wisconsin), S.F. 503-0393. California, BR/L/D, \$\$, AE/DC/DS/MC/V. **Scenic India** will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality and classic preparations in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

The Window looks like an art gallery hung with Diebenkorns, and the lovely mélange of Southeast Asian dishes is reassuringly inexpensive. (P.R., 7/01) 211 Valencia (at Duboce), S.F. 626-7750. Southeast Asian, L/D, €, AE/DC/MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St. (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Marina, Pacific Heights

Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (P.R., 8/01) 2231 Chestnut (at Pierce), S.F. 885-5133. California, L/D, \$\$, MC/V.

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V. **Eastside West** fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V. **Takara** The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Sunset

Barolo does have one bottle of Barolo on the wine list, but the rest of the menu eschews the grand in favor of the simple, the honest, the tasty. And the not too expensive. (P.R., 9/01) 400 Dewey (at Laguna Honda), S.F. 661-9210. Italian, L/D, \$\$, AE/DC/MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (P.R., 6/01) 2545 Ocean (at Junipero Serra), S.F. (415) 585-7251. Thai, L/D, \$, MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a 1970s style. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

RoHan Lounge serves a variety of soju cocktails to help wash down all those Asian tapas. Beware the kimchee. Lovely curvaceous banquettes. (P.R., 8/01) 3809 Geary (at Second Ave.), S.F. 221-5095. Asian, D, \$, AE/MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blaken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V. **Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chick-

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dine listings

en parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €. **Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

Berkeley, Emeryville, and north

Aegean Grill grills lamb like nobody's business, and serves the rest of its Turkish-influenced Middle Eastern menu in a serene and elegant setting. (D.R., 6/01) 1403 Solano (at Carmel), Albany. (510) 559-9988. Middle Eastern, D, \$\$, MC/V. **Buttercup Cocina** tours the cuisines of Spanish-speaking America. Lots of tapas and tropical flourishes, at moderate prices in a welcoming space. (D.R., 1/01) 3201 College (at Alcatraz), Berk. (510) 652-3466. Mexican/Latin American, L/D, \$, DC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese/Vegetarian, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$, restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizamana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Oakland and Alameda

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes. A good wine list and exceptional starters and desserts round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ❖



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- 3) Join the American Civil Liberties Union (415-621-2493) or other civil liberties groups.
- 4) Join the California First Amendment Coalition (916-974-8888).
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THE SACRIFICE OF ISAAC (1603), MICHELANGELO MERISI DA CARAVAGGIO



Law and order: Genesis 22, as depicted in Caravaggio's *The Sacrifice of Isaac*, has become a foundational episode in Judaism, Christianity, and Islam and a central topic of Western art.

The sacrifice

Henry Bean's *The Believer*, shunned by Hollywood and now "postponed" by Showtime, probes the complexities of Jewish culture. *By Josh Kun*

Where is God to be found? In suffering or in rebellion? When is man most truly a man? When he submits or when he refuses? Where does suffering lead him? To purification or to bestiality?

Elie Wiesel,
Dawn

I am in a dark Sundance Film Festival theater watching Henry Bean's directorial debut, *The Believer*, and I cannot move. I am listening to the film's protagonist, Daniel Balint, an Orthodox Jew turned Nazi skinhead, rant about Jews, and I am agreeing with him. Not when he goes off about the modern world being a "Jewish disease," or how Jews have reduced the world to abstraction, or that Germany should happen all over again, "only done right this time." What worked on me were his claims that the Jew only knows who the Jew is when the Jew is hated, that there is no Jewish identity if the Jew is loved.

Not only was I agreeing with Daniel, but also I was hearing myself say some of the very same things he was saying, arguing his points with friends and colleagues and reading some of the very same claims in my own writing. I am a Jew. I am not a skinhead, and I am not a Nazi. But I do have questions for Judaism, I do have issues with Jewish culture and Jewish life. Does that make me Daniel Balint? Is the only way for a Jew to be critical of a Jew to become an enemy of the Jew? Is anti-Semitism the only way left to be critical of Jewishness? Was I doomed to wake up one morning as Gregor Samsa in an SS uniform, my head shaved and my arm

in the air, a Jewish critic turned into a Jewish murderer?

These were my first reactions. The second was that no Hollywood studio with Jews behind a desk would ever pick up this film.

The thought police

On that score, I was right. Though it won the Grand Jury Prize at Sundance, *The Believer* — based in part on the true story of Daniel Burros, an American Nazi Party member in the '60s who killed himself after the *New York Times* exposed his Jewish background — was not picked up for distribution by any of the major studios that had initially expressed interest (it was slated to debut instead on Showtime this week but has now been "indefinitely postponed" in light of recent events).

Though Paramount, the studio that had shown the most interest in the film, has insisted that its decision to not pick it up was based solely on commercial fears about marketing an aggressively controversial product, Bean has pointed at least one finger at Rabbi Abraham Cooper of the Simon Wiesenthal Center. The center and its rabbis make up what is arguably the most influential Jewish charity in America. They are behind two branches of the Museum of Tolerance (one in Los Angeles, one now being built in Jerusalem), a nationwide education program on tolerance, and Moriah Films, a documentary-film production company.

The *Los Angeles Times*, *Entertainment Weekly*, and other sources have reported the story extensively. Bean, who is a veteran Hollywood screenwriter, showed

The Believer at the center, and afterward Rabbi Cooper made it clear to Paramount that the center would not publicly support the film because of its content. Rabbi Cooper claimed to have been particularly incensed by one scene — which he called "a primer for anti-Semitism" — in which Daniel and his crew desecrate a synagogue with some of the skinheads touching, ripping, and spitting on the Torah. What Rabbi Cooper sees as advocating anti-Semitism is, in fact, the scene that most directly rebukes it and most directly explains the complexity of Daniel's relationship to his hatred of Jews and his hatred of himself.

We learn early in the film that much of Daniel's rage stems from his intense commitment to the Torah and his childhood experience with the lessons of Genesis 22, in which God puts Abraham's faith to the test by asking him to sacrifice his son Isaac on Mt. Moriah. Where Daniel's fellow yeshiva students saw Abraham as obedient, Daniel saw a coward. Where they saw God as great, Daniel saw a monster, "a conceited bully." For Daniel, Abraham's submission to God spawned Jewish weakness and victimhood. In the film, after challenging God to kill him right there in the yeshiva, Daniel and his opinions were led out of the room.

Fury and frustration notwithstanding, the synagogue scene that Rabbi Cooper objects to marks a turning point for Daniel in the film. His love of the Torah and hatred for what he thinks Jews have done with it come into painful conflict. Daniel (played with mesmerizing intensity by Ryan Gosling), after pleading with fellow

skinheads not to touch the Torah scroll, gently rolls up the battered parchment and carries it back to his bedroom. At that moment, Daniel begins his return to Judaism and the Torah.

In an April 19 article in the *Jerusalem Post*, Bean — a Jew who is married to a rabbi's daughter — called the Wiesenthal Center's swaying opposition to the film "Jewish paranoia" and said that he wishes he "had never heard of Rabbi Cooper." Though the Wiesenthal Center claims publicly not to be "the Jewish thought-police," it wields power and influence with Hollywood studio executives and has a favored relationship with the Academy of Motion Pictures Arts and Sciences (the center's Rabbi Hier has won two Oscars for Holocaust documentaries he's produced). Its past campaign against Errol Morris's *Mr. Death: The Rise and Fall of Fred A. Leuchter Jr.*, about Holocaust denial, and the one it's begun against Jodi Foster's Leni Riefenstahl biopic, suggest that it is becoming just that.

When Jewish American writer Philip Roth was accused by a then-leading rabbi of anti-Semitism for his short story "Defender of the Faith," he responded in his 1963 essay "Writing about Jews." He argued that his rabbinical foe lives in a world that no longer exists: a dichotomous society of victimized Jews versus victimizing gentiles. "What he is suggesting," Roth wrote, "is that some subjects must not be written about, or brought to public attention, because it is possible for them to be misunderstood by people with weak minds or malicious instincts. Thus he consents to put the malicious and weak-minded in a position of determining the level at which open communication on these subjects will take place. This is not fighting anti-Semitism but submitting to it: that is, submitting to a restriction of consciousness as well as communication, because being conscious and being candid are too risky." In the case of *The Believer*, the Wiesenthal Center has proven just how uninterested it is in moving away from a conservatism that protects against self-examination and toward a more progressive, critical stance on Jewish American culture.

The Believer may be the story of a Jew who becomes an anti-Semite, but it is not a simple case of Jewish History X. The Tom-and-Jerry view of Jewish life that Roth's rabbi and Rabbi Cooper espouse leaves little room for the discomfiting images that Daniel makes us deal with: a skinhead wearing a *talis* and davening on Rosh Hashanah, a Nazi in a *sieg heil* salute singing Hebrew songs. Daniel's inner struggles with his faith and his utter devotion to the Torah make it something significantly more than a film about anti-Semitism. It not only grapples with volatile paradoxes of Jewish self-hatred, but also it throws itself headfirst into the long history of interpretive struggle over the Torah in order to arrive at a clearer sense of Jewish meaning and Jewish values.

Continued on page 37

the mix

1. *The Astro-Zombies*, directed by Ted Mikels during the Johnson administration
2. Joshua and Brock Bingaman, Subterranean Shoe Room
3. Break-dancing battle at Flavor, Jelly's
4. *Cure*, Kiyoshi Kurosawa
5. Steve Wynn revisits "The Days of Wine and Roses" at the Make-Out Room



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'The Believer'

From page 35

In a bind

I have read Genesis 22 every year of my life in temple on Rosh Hashanah, but I had never really thought about what it meant until I saw *The Believer*. God orders Abraham to kill his favored son, Isaac. Abraham obeys and heads to Mt. Moriah, where he prepares the altar and begins "the binding of Isaac," the *akedah* as it's known in Hebrew. He puts Isaac on the altar, grabs his knife, and raises his arm to slay him before being stopped by an angel of God. "Now I know that you fear God," God told Abraham, "since you have not withheld your favored one, your son, from Me." Abraham then places a ram on the altar in his son's place and makes his sacrifice to God.

The passage has become a foundational episode in all three of the world's great monotheistic religions (Judaism, Christianity, and Islam), a central topic of Western art (witness Caravaggio's terrifying *Sacrifice of Isaac* and Marc Chagall's more fabulist *Abraham and Isaac on the Way to the Place of Sacrifice*), and one of the Bible's most commented-on and analyzed passages, especially in the interpretive bodies of Jewish oral law (the Mishna, the Midrash, and the Talmud).

In Hebrew school I was taught the party line of most Torah scholars: the *akedah* as a model of faith and obedience, and Abraham as not only a dutiful servant but also as an unwavering hero, someone who puts his devotion to God before all else. I never questioned the Torah, because I never cared about it. I was a reform West L.A. Jew with blond hair and blue eyes who was more interested in practicing my break dance moves before the next bar mitzvah than in pondering the implications of Judaic thought. But for an Orthodox yeshiva bocher like Daniel, the Torah is the written law that orders his life. Questioning it in order to make sense of it — besides being a staple of Jewish epistemology — is an act of survival.

For this reason Daniel can't live with an Abraham he sees as a weakling, a willing victim of a violent God. "It's not about Abraham's faith," the young Daniel tells a teacher in one of *The Believer's* flashbacks. "It's about God's power. God says, 'You know how powerful I am? I can make you do anything I want, no matter how stupid, even kill your son, because I'm everything and you're nothing.'"

This take on the *akedah* has its predecessors. In the opening lines of "Highway 61 Revisited," Bob Dylan's Abraham tells God, "Man, you must be puttin' me on." Dutch philosopher Søren Kierkegaard made it the subject of his classic 1843 study of faith and ethics, *Fear and Trembling*. Its main

character, Johannes de Silentio, watches Abraham prepare to kill Isaac and instead of being overcome by awe and pride is, like Daniel, repelled, paralyzed, and "annihilated."

But neither Dylan nor Kierkegaard launched their critiques in yeshiva, and neither of them turned their own annihilation into the annihilation of others. After we see young Daniel, skinny, with thick glasses and yarmulke, question the *akedah* in yeshiva, we watch grown-up Daniel — shaved head, chiseled muscles, no glasses, no yarmulke — beat a yeshiva boy who looks just like he once did. "Do you think God's gonna provide a fuckin' ram instead of you?" he shouts at his Orthodox doppelgänger before pleading with him to fight back.

The student, like Abraham before God and like Isaac before Abraham, remains silent, bent, and scared, lying on the floor.

There have been times, times that I am not proud of, when the sight of Orthodox Jews in black hats and beards and dangling *tsitsis* walking down the middle of the street where I live on a Friday night — that cocky self-assurance, that brazen flaunting of difference — has filled me with anger. Sometimes I stand and watch them from my living room in the house where my own Orthodox grandparents once lived. Sometimes it makes me want to get in my car and drive around the block. "Look at me, I'm breaking the rules of the Sabbath! I'll show you whose streets these are!" But other times I'm provoked to dig out my translated, abridged Torah or my old dusty books on the Zohar and the Kabbalah, because I am jealous of them, jealous that their lives have rules and laws and a reassuring daily order that mine lacks.

That could be me out there, and I feel envy. That could be me out there, and I feel sick.

In her landmark study of Genesis, *The Beginning of Desire*, Aviva Zornberg tells us that according to one classic Midrash, Abraham was known as the son who was "silent when beaten" — the very thing that triggers Daniel's revolt. "I think the whole Jewish people were permanently scarred by what happened on Mt. Moriah and we still live in terror," Daniel tells his teacher. "All the Jews are good at is being afraid, of being sacrificed."

When Daniel and his band of skinheads are sentenced to sensitivity training (after being arrested for starting a brawl in a kosher restaurant) with a group of Holocaust survivors, he hears the story of a Nazi sergeant impaling a man's infant son with a bayonet and allowing the blood to spurt on the

father's face. For Daniel, the survivor is just another Abraham. "What did you do while the sergeant was killing your son?" Daniel asks, knowing the answer, before telling the survivors that they should follow his motto: "Kill your enemy."

This is precisely what another Holocaust survivor, Elie Wiesel, tried to do in *Dawn*, his 1961 novel set during the founding of the State of Israel. Elisha, *Dawn's* protagonist, who is also a survivor, is asked to avenge the death of a Jewish soldier by killing the enemy, a British officer occupying Palestine. Instead of swelling with pride and vengeance, Elisha learns that when the



Complexities of hate: Henry Bean's *The Believer*, the story of an Orthodox Jew turned Nazi skinhead, won the Grand Jury Prize at Sundance yet may be shelved indefinitely.

Jew responds to his victimization by avenging it, when he goes from representing "the trembling of history" to representing "the wind-which made it tremble," he does not become a hero, or a champion, or a man. He becomes a victimizer, just like the man he kills. In effect, he kills himself.

The Believer ends with Daniel evacuating his neighborhood shul because he has placed a bomb under the *bimah*. He offers only himself as a sacrifice, an Isaac who kills himself so no other Jews will be offered in his place, an Abraham who kills himself so no other Jews will be killed by his hand.

Into the night

When the lights come up on *The Believer*, I walk quickly outside, my mind reeling. I want to call everyone I know. I want to talk to my dead uncle David who survived Auschwitz and then stopped believing in God. I want to take back what I've written about some people, and I want to get angrier at others.

Daniel has left me with nothing. The victim and the victimizer, the commanding God and the obedient servant, the Nazi and the Jew — dichotomies of destruction no matter which side of the beatings you're on. Maybe I am one of those Jews whom Daniel has saved, ending his war on himself so I would end mine. But judging by the way my blood is pumping as I head into the midnight silence and the snow, it's clear that for this Jew — looking for ways to be Jewish without rejecting Judaism and without rejecting himself — the wars are only beginning. ♦

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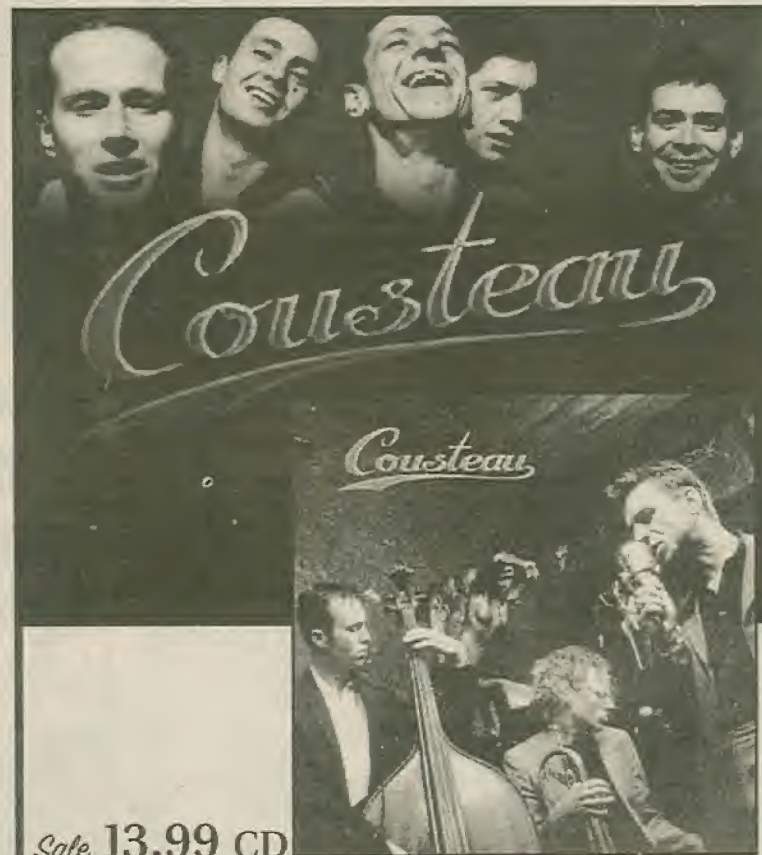
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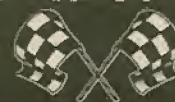
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An Icelandic sex comedy melts in the mouth. *By Dennis Harvey*

Art house audiences tend to pride themselves on preferring foreign films because they're so, well, not Hollywood. But one little-commented-on result of globalization is the way in which movies produced overseas increasingly look and act very much like our own. Most upwardly mobile nations have by now crafted their own would-be *Full Monty*: a few weeks ago at the Montreal Film Festival I saw a Turkish film called *Vizontele* that was distinguishable from Australia's recent *The Dish* only in the amount of hair on cast members' heads. Likewise, such familiar U.S. indie subgenres as the gay romantic comedy, the hetero slacker comedy, and the polysexual slacker romantic comedy are now pretty much an international blueprint for exportation-eager filmmakers.

Most of those movies are still marginally brighter than their American counterparts; they have to try harder to get noticed. Still, it's a little disconcerting to emerge from an art house thinking, "Wow, that script would have been perfect for John Cusack!" It's a statement, for better or worse, that's perfectly applicable to Icelandic actor-turned-director Baltasar Kormákur's debut feature, *101 Reykjavik*. Not as quirky as *Say Anything*, or as formulaic as *High Fidelity*, it falls snugly in that comfortable middle ground — where cute twentysomething pseudodweebs endure mild farcical distress en route to meeting Ms. Right. This isn't a bad thing. *101*

Reykjavik is fun. But when it's possible to make Reindeer Island seem as familiar as Grosse Pointe or Bloomfield Hills, then there's not much joy in admitting it is indeed a small world after all.

Admittedly, *101 Reykjavik* is only as Icelandic as the combined coproduction companies from Denmark, Norway, France, and Germany saw fit. It's based on a novel by Hallgrímur Helgason, who may very well be his country's own Nick Hornby (and I'm not sure Hornby isn't a closet Minnesotan, either). If Ed Burns had half a brain, Whit Stillman half a reason for existing, or Kevin Smith ... — well, Smith's lacks are more than we can mention here — any of them might have penned *101 Reykjavik*. Even after logging a dozen features between them, however, none could have crafted quite so gonzo-slick a directorial package as Kormákur manages his first time out.

Indeed, *101 Reykjavik* is so visually and editorially busy you may wonder how its hero, Hlynur (Hilmir Snær Guðnason), ever found the time to get so bored. He's committed to the serious "nothing" kind of doing nothing," even if life in Iceland's main burg of Reykjavik (population 90,000 or so) looks very much like a nonstop technoscored shagging party here.

On the downside, Hlynur does have some problems, the sulking over which amounts to as much of a full-time job as he's got. At 30, he still lets mom buy his underwear; they share a too-inti-

mate flat; semi-estranged dad is off on a permanent bender. Hlynur has a girlfriend whose existence he barely acknowledges, and judging from his own bleak self-evaluation, his sexual prowess is another thing best politely ignored. Even his name sounds flaccid.

Mom announces a visitor is coming for dinner, then staying through the holidays. Enter Almodovar bombshell Victoria Abril, the woman who once yanked a scarf from Jorge Sanz's delighted rectal cavity in *Lovers: A True Story*. Lola is the local flamenco teacher (the fact that there is one must make *Reykjavik* the per-capita flamenco vortex of all Europe); mom is a pupil, and, it seems, a rather avid acolyte in more than just the standing/stomping position. Once Christmas passes, mom goes off to visit grandma, leaving manchild and hot mama to humor one another through the New Year.

That they do rather too well, waking up to dimly recall all manner of drunken furniture-mangling gymnastics the night before. This is confusing to Hlynur, but he's hardly started processing it when it's made clear that Lola is staying on, as the suddenly team-switching mom's live-in lover. Even more unsettling is the subsequent news that pregnancy is next on the alternative-family cohabitation agenda, with the sperm "donor" 's identity in question.

101 Reykjavik is as cute as it is contrived, its "Will I be my mother's lesbian lover's baby's brother and father?"



Thawing out: In *101 Reykjavik* Victoria Abril, center, plays a flamenco teacher who gets involved with a man and his mother.

conniptions clamorous enough to crowd out any need for actual character psychology. A few years back Abril similarly wreaked havoc on Kinsey Scale norms in Josiane Balasko's *French Twist*, a no less jury-rigged but rather more ingenious home-invasion comedy. She did not, thankfully, appear in *Chasing Amy*, the definitive whiny-straight-boy take on fence-jumping panic. Hardly as clever as *Twist* (which was, I must note, called *Bushwhacked* in some countries), or as oafish as *Amy*, *101 Reykjavik* has the giddy, stylish surface of the former. But it's got the latter's perspective, however camouflaged: Kormákur and Helgason, like Mr. Smith before them, assume the audience will best identify with the character whose core POV may be encapsulated as "These lesbians are doing their thing just to annoy me!" They're probably right,

commercially speaking. But I can't be the only viewer who'll leave wondering just why this movie wastes 90 minutes on its least likable or interesting character. But don't mind me: I thought *High Fidelity* was about a jerk, too.

101 Reykjavik is the kind of movie that goes in one orifice and out the other, leaving a not-unpleasant buzz that's gone by the time you've hit pavement. However, that ringing in your ears may be worth the admission price: meriting placement on any pseudo-Hornby/Cusack top ten exit-theme list is Blur's Damon Albarn and ex-Sugarcube Einar Orn Benediktsson's instrumental cover of the Kinks' "Lola," so blissfully Casio-cheesy it almost makes shallowness cool again. ♦

'101 Reykjavik' opens Fri/28 at Bay Area theaters. See *Movie Clock*, page 90, for show times.

Script doctor

Arab Film Festival rescheduling?

Cinemayaat director Khalil Benkirane's phone started ringing at 5:30 in the morning on Sept. 11 and didn't stop for two hours. Finally roused from dreams, he was told to turn on the television. It took him a moment to understand that the images he was seeing were real. The next thought came on the heels of the first. "As soon as I realized what it was, I thought, 'OK, we have to stop the festival.' It was automatic," he says.

While many cultural programs were altered in response to the profound shock and the atmosphere of grief and crisis brought on by the Sept. 11 attack, the circumstances made cancellation especially disheartening for a film festival whose mission is "to enhance public understanding of Arab culture." Nonetheless, Benkirane says, "I felt we had a double duty in canceling the festival, because we are Arabs but also because we are American."

It was also prescient. "I anticipated the backlash against Arab Americans and Muslims," he says. "The sad thing is that in this country most people cannot differentiate between Muslims or between Arabs — Jewish Arabs, Christian Arabs, Muslim Arabs, atheist Arabs. Everybody just falls into the same basket. I've seen it before."

Despite admonishments against scapegoating coming from political leaders and news personalities, the overwhelming tide pulling the nation toward war has unleashed the kind of nativism it seems no amount of

cultural programming, education, or historical awareness can eliminate. Still, Cinemayaat's share of hate mail has been small. "I got five threatening e-mails," Benkirane says. "It's nothing compared to other organizations. Maybe because we're a cultural event, maybe because people don't know we exist." Or maybe the cosmopolitanism of the Bay Area has something to do with it too. "We got a lot of support," Benkirane notes. "E-mails and phone calls from people around the Bay Area, a lot of Jewish and other Americans, so that was really encouraging."

That encouragement has sent him scrambling to salvage what he can of the festival's program, negotiating with distributors and filmmakers and searching for available venues in which to show the films in the next three to six months. Among the films he would still like to screen are the documentary *Invisible War: Depleted Uranium and the Politics of Radiation*. "We all know that [depleted uranium] was used for the first time in Iraq, but this is a global concern," he says. "I was excited to have people coming to learn about a very dangerous weapon, dangerous for the future of our planet." Another is *500 Dunam on the Moon*, Rachel Leah Jones's documentary about an Israeli artist colony whose homes are tended by the Palestinians who used to live in them. There is also Samir Habchi's feature *The Tornado*, "a very visually stunning film," according to Benkirane.

It's not just a question of satisfying those who purchased tickets (about half of whom are non-Arab Americans) but a conviction that Arab cinema has important work to do. "I'm sure I can organize five or six screenings,"

Benkirane says. "And in the meantime I'll secure some more films that were supposed to be shown or simply bring in other new films; there are so many coming out all the time." (Robert Avila)

SFIFF names names

It looked grim for the San Francisco International Film Festival just weeks ago when the last of its four primary programmers, Doug Jones, announced he would be resigning, but for now the festival has put out a new press release that's all smiles. Executive director Roxanne Messina Captor announced that a new programming "team" — a new step for the festival — will soon be taking over duties. The names offer hope: Carl Spence, formerly associate director of the Seattle International Film Festival; Linda Blackaby, a Philadelphia transplant who's been extremely busy working with the National Asian American Telecommunications Association for the past five years; Asian film specialist Roger Garcia, as a one-year guest curator; and Mimi Brody, an SFIFF staffer who'd already been doing the Golden Gate Awards programming as of last year's festival. Blackaby, who founded the Philadelphia Festival of World Cinema and was reached in the final weeks of preparation for the Hamptons International Film Festival, which she also programs, said she was going to continue consulting for NAATA through 2002, but looks forward to finding films to amaze the S.F. film festival audience. Wish them luck. (Susan Gerhard)

Script Doctor is an occasional column that runs in the film section.

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age theater

Contessa cycle

A day in the life of Vaginal Davis.

By Johnny Ray Huston

Cal Performances

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This week adds a new passage to the Vaginal Davis story. Ms. Davis will be interrupting her daily schedule of journalism, art making, and casual witticisms to take the stage of Davies Symphony Hall and open for Margaret Cho. During a recent Miami tour stop Rosie O'Donnell and Gloria Estefan ventured backstage, and according to Davis, ever-repressed O'Donnell "didn't know what to make of me." The never-repressed Davis — details of whose activities can be found at www.vaginaldavis.com — recently took time out from her busy routine to describe her busy routine.

Bay Guardian: At 1 a.m. where will you most likely be found?

Vaginal Davis: I'm generally sound asleep unless police helicopters are buzzing overhead. I live in a hunky gangbanger neighborhood. I try to retire around 9:30 or 10 p.m.

BG: Forced to choose between sex, sleep, and movies during this time [1 a.m.], which would you pick?

VD: Sleep. Most of my lovers are European men. Europeans realize the importance of sex and set aside proper time for it in mid-afternoon, when you're most alert and responsive.

BG: How many hours of sleep do you get?

VD: Eight to 12 hours. I'm a big girlie machine, and sleep keeps my pistons operating at full crank. My dreamscapes exist in a cinematic realm. Imagine a horror musical codirected by Max Ophüls and Dario Argento, production designed by Cecil Beaton.

BG: What is your morning routine like?

VD: My usual wake time is 5 a.m. In the summer I eat cereal; in the winter, oatmeal. When I schedule breakfast meetings with people who want to pick my brain, I make them take me someplace fancy. One of the original writers of *Friends* was developing a sitcom set in Silverlake; she took me out, and I ordered two breakfasts — one to go — and drank seven Bloody Marys.

By 8:30 the light in my studio is perfect for painting. I have cute naked boys come by and pose. I'll do that until 11. I'm not known as much for my visual art, but I'm expanding. Unfortunately, I have a

Champale budget. From noon to 3 I do personal writing or finish writing assignments for magazines like *German Cosmo*.

BG: How often do you check voice mail?

VD: Constantly, because I keep my ringer turned off — people will waste your time if you allow them. Luckily, I have a slew of student interns that I meet when I do visiting-artist gigs. Straight humpy dork white boys make the best interns. Cute gay boys are the worst: they always pull an Eve Harrington and use me for my connections. Straight girls are good, and bull daggers are the

cranberry juice with no ice and asked for a receipt.

BG: At supper time do you prefer to eat in or dine out?

VD: Professor Jennifer Doyle of UC Riverside throws the best dinner parties, with an eclectic mix of people. I will go to a major event, but I don't like being the L.A. version of Sylvia Miles, going to the opening of an envelope.

BG: The evening is my time to listen to music. What are you listening to these days?

VD: The new Le Tigre record, *Feminist Sweepstakes*, is perfect. Le Tigre has out Beyoncé'd Beyoncé. Whenever I'm writing, I put on

ILLUSTRATION BY DANIEL CLOWES



The daily grind: Sleep, breakfast, cute naked models, power lunches, vodka gimlets, sex extravaganzas, and national performance tours — it's all in a day's work for Vaginal Davis.

most loyal, especially butch bottoms. Daggers are never flaky, and if you need a shelf built, they are up to the task.

BG: Are you a lady who lunches?

VD: I love power lunches. Being an Anglophile, I'll have people over for tea and dainties.

BG: Are any celebrities currently harassing you in L.A.?

VD: At Club Sucker we'd always make celebrities pay more than the \$5 cover. That included Ellen and Anne when they'd go slumming to see the Murmers, or Madonna and her sperm donor Carlos Leon, who came to check out Mike Watt's cover band the Madonnabees. We charged them \$15 a head. Lady Madonna didn't even wince; she just went into the pockets of her Costume National jeans and pulled out the cash. She stayed for a moment, then drove down Santa Monica Boulevard in what looked like a monster truck stretch limo. The bartender said she'd ordered

Timonium — Adam Garcia is one of the most beautiful Mexican boys I've ever laid eyes on. When they played at Club Sucker, I shrimped Adam, and he has perfect feet.

BG: Do you drink alcohol when you go out at night?

VD: I'm a lush. My favorite drink is a vodka-gimlet straight up. I love saying to people, "The contessa's glass is weeping." That means "Make me another drink, fast."

BG: You recently hosted a 24-hour performance-installation-sex extravaganza at the Coral Sands Motel.

VD: Platinum Oasis was interesting from the get-go. You can't go wrong when you curate an event with artists from all over the world at an infamous speed-freak fisting motel. It was just what L.A. needed. ♦

Margaret Cho and Vaginal Davis perform Sat/29, 8 and 10:30 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$19.50-\$45. (415) 421-TIXS.



Vital signs: Lily Tomlin leaves the audience with plenty to think about in *The Search for Signs of Intelligent Life in the Universe*.

Signs of life

Tomlin's *Search* comes to town, as strong as ever. *By Brad Rosenstein*

At a time when some artists seem paralyzed, wondering if their work is "important" enough to matter in a world on the brink of war, Lily Tomlin and Jane Wagner have roared back into town to remind us that the most meaningful art loses little sleep over questions of its own importance. It justifies itself simply by being, and this new production of *The Search for Signs of Intelligent Life in the Universe*, now at Theatre on the Square fresh from a second Broadway run, needs no further justification.

Sixteen years after the play's first appearance, Wagner's script still ranks among the most brilliant theater writing of recent decades. Even though many of its sharpest aphorisms have become classics ("What is reality anyway? Nothin' but a collective hunch"), the play's evergreen wit still has the power to surprise ("I am sick of being the victim of trends I reflect but don't understand"). The script has been somewhat reconstituted and trimmed of the more dated references, but its 13-character universe still crackles with the breadth of its thought, humor, and compassion.

Although she was fighting a froggy throat on opening night, Tomlin remains a spot-on powerhouse, etching seamless worlds with the vocal and gestural versatility of a master.

Without losing any of her remarkable energy, she's gained subtlety and authority since the original run, and under Wagner's crystalline direction she takes flight. To see Trudy the Bag Lady struggling to explain to her space alien chums the difference between a can of Campbell's tomato soup and Warhol's version of it ("This is soup and this is art!") is to cut to the heart of all of our current aesthetic hand-wringing.

"Most actors worry about playing to an empty house," Tomlin says, playing herself during the performance. "I worry about playing to a full house and leaving the audience empty." Would that more theater artists shared her concern, but there's no danger of leaving *The Search* feeling anything but energized, humanized, delighted, and brimming with empathy and ideas. If ever we needed to feel completely interconnected with all other life forms, now is the time. *The Search* is a gift that manages to be both soup and art, simultaneously nourishing, uplifting, and mmm, mmm good.

Perloff does Pinter

Soup and art are also on the menu of American Conservatory Theater's season opener, a double bill of Harold Pinter one-acts. *The Room* is Pinter's first play, dating from 1957,

and *Celebration* his most recent, making its U.S. premiere here. First presented in London, it's an apt double bill, pointing up how far the master playwright has come in his 40-odd years of work and how surprisingly congruent his style, themes, and language have remained. *The Room*, a brief and brutal Greek tragedy played out in a boardinghouse, and *Celebration*, a viciously funny farce set in a tony restaurant, are both about rooms as wombs, false sanctuaries that do little to protect their occupants beyond supporting their fragile masks.

The Room is a startlingly full-blown debut for Pinter, but it also feels a bit démodé: it's clearly the work of a talented young playwright indebted to everyone from Eliot to Beckett. Those modernist presences, which stimulate Pinter's work to this day, are also hilariously mocked in *Celebration*. That play is a mature work of art in which a posh eatery is revealed as a den of savages — where consumption of every kind becomes a power display, a sexual war game, a hedge against loneliness, and a dance of death — but also as a place where vital human exchanges can take place. Underneath *Celebration*'s scathing satire is a compelling generosity that becomes its own private party.

Director Carey Perloff is always at her best with Pinter, and she navigates the subtextual minefields of these plays with tremendous precision and skill. Loy Arcenas's wonderfully opposing sets — from fractured, seedy postwar gloom to elegant, empty contemporary glam — represent some of his finest work to date. Cast in the two pieces, Peter Riegert is an absolute joy as both a deaf landlord and a foul-mouthed fat cat, Diane Venora does wondrous work as an oppressed housewife and her wildly unlaced counterpart, and there are sharp turns by René Augesen and Marco Baricelli, and by Gregory Wallace as an uproariously intrusive waiter. The end result is an unironic celebration: of ACT's 35th anniversary, of Perloff's 10th with the company, and of Pinter's still unfolding and revelatory craft. ❖

'The Search for Signs of Intelligent Life in the Universe' Through Oct. 28.

Tues.-Thurs., 8 p.m.; Fri.-Sat., 8:30 p.m. (also Sat., 3 p.m.); Sun., 3 and 7:30 p.m., Theatre on the Square, 450 Post, S.F. \$35-\$50. (415) 433-9500.

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Infinite Love

Rahsaan Patterson: "Right now and in life, period, music matters. It's the one thing that ties us all together, all over the world."

After welling in waves regularly since the attacks on the World Trade Center and the Pentagon, my tears dried up yesterday. Since I couldn't cry, I decided to sing. Blew my nose and made myself hum a few bars of "Round Midnight." It felt good, loosened the jawbreaker-size lump lodged in my throat, so I kept at it. Rapped an Abbey Lincoln-style "Nearness of You." A semi-reggaefied rendition of Stevie Wonder's "Knocks Me off My Feet." And for the finale, my best diva belt on Rahsaan Patterson's "The Day," a gorgeously redemptive number I delivered from atop my bed, wrapped from head to toe in resplendently crinkled gray comforter.

"I'm living for the day," I squealed, "when everybody lives for loooooove." The cats bolted out of the room.

Real soul music is about love. Finding it, keeping it, losing it, making it. I remember interviewing Dwayne Wiggins and asking him what he thought about all of the politics in hip-hop. "Shit, I'm down with all that," he replied. "But I'm a soul guy. It's all about love." And I'm down with that too, even if it does seem awfully simple, almost facile right about now. With Operation Infinite Justice, who needs love? Or music about love, for that matter?

So I asked Patterson, 27, the man behind one of the best soul albums to come out in years, 1999's *Love in Stereo*, one that, at a time when most music is ringing extremely hollow in my ears, still sounds real. On tour with funk legends Earth, Wind and Fire and Rufus featuring Chaka Khan for almost a month now, Patterson spoke to me from a bus headed for Chicago.

"Right now, and in life, period, music matters," Patterson answered emphatically. "It's the one thing that ties us all together, all over the world — a melody, a harmony, the voice itself, the power of song and how it really connects to

the heart and moves." And while I'm generally wary of musicians who say their music is universal, of saying anything's universal, there's something about the Patterson's voice that makes me believe him, makes me believe that there is something transcendent about certain sounds, certain music, that there's a life force behind them. I feel it every time I listen to *Love in Stereo*, every time the strings swell on "So Right," when the melody soars on "Sure Boy," when Patterson's tenor arcs across phrases, sweet and aching in all the right places.

Yet for reasons that escape me, Patterson hasn't gotten nearly as much attention in the mainstream press as "neo-soul" counterparts like Musiq Soulchild or Bilal. He admits he's frustrated. "I have moments when I'm like, 'Damn. What the fuck is wrong with what I'm doing?'" he said. "Because I share a lot of what my life is — the good things, the bad things, my desires, and my fears — and sometimes that might be hard for people."

I asked if it's hard for him now, if as an artist, he feels like he has to approach his music in new ways since the attacks. Hesitating, he replied, "Slightly. As an artist, when you allow yourself to be open to growth and change, it makes it a lot easier to accept what is, and that is in terms of the world and the way it is. I try not to live with expectations and expecting things of people and expecting them to see things how I see them. And that's really OK." (Sylvia W. Chan)

Rahsaan Patterson opens for Earth, Wind and Fire and Rufus featuring Chaka Khan, Fri/28, 7:30 p.m., Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View. \$29.50–\$49.50. (408) 998-8497. Also Sun/30, 7 p.m., Chronicle Pavilion, 200 Kirker Pass, Concord. \$29.25–\$49.25. (925) 685-8497.

For your benefit

It didn't take long for the music industry to check in for America's terrorism victims — the stars will not rest until the world recognizes how affected and selfless they are.

Sixteen years ago, a couple dozen musicians joined forces to proclaim "We Are (read: 'I Am') the World" for Africa's starving children, starting a snowball that would culminate in the wretched Live Aid concert. After the World Trade Center attacks, musicians are rushing in like water through the gaping hole in the S.S. America's psyche, generating an unprecedented wave of look-here and what-about-me press releases that sound like little more than thinly veiled publicity ops. Michael Jackson, a man who received a who-gives-a-shit verdict in the court of public opinion, is in the process of scraping a song not good enough to be on his upcoming album — "What More Can I Give" — off the floor and surrounding himself with today's popular popsters. Whitney Houston is rereleasing her rendition of "Star Spangled Banner" just as she weeds through songs for her upcoming album (the first in a record-breaking \$100 million deal). Coincidence? Britney Spears, already a multimillionaire, is donating one whole American dollar per ticket for her upcoming tour; Godsmack is tossing in some merch money, and Paul McCartney is performing a one-off concert — because his dad fought fires back in the day, you know.

Meanwhile, the obnoxious TV spectacle titled *America: A Tribute to Heroes* found a cavalcade of me-firsts all vying to deliver an American anthem with which to send off the troops. Billy Joel crooned "New York State of Mind" with a fire helmet on his piano, presumably for extra pathos; the guy from the Goo Goo Dolls tried to give new meaning to Pink Floyd's "Wish You Were Here"; a Canadian sang "God Bless America." And let's not forget Hollywood's biggest pulling 30-minute shifts on the pledge phones. Were it not for the sobering and heart-wrenching accounts told by people who'd actually lived

through the disaster, the show would have been completely insulting.

More unsettling than those commercially driven embarrassments is the way that the entertainment industry has fallen into line, no questions asked, with the wishes of the Bush administration. It's a tough time to talk about politics, but the fact is the only politics being spoken about involve sending kids off to fight an invisible enemy, or indiscriminately bombing whichever nation our leaders think will help Americans feel good again. Jingoism has replaced patriotism, and freedom of speech has been put on hold indefinitely. When Madonna — presumably regaining her American accent for the occasion — weighs in with a clearer head than our elected officials, you gotta reckon that as a nation, we might be fucked this time.

So, it is time for all of us to stand up and say what must be said, even if it isn't in line with the prevailing opinion. It's time to stop wasting time and energy on thousands of tiny benefit shows and vigils to show our solidarity — the victims of the New York and Washington tragedies will be cared for. It is time to start working on ensuring that our own neighborhoods are hate-free zones. Save your \$5 donation and spend it at the deli down the street owned by that Middle Eastern family; join a civil liberties group. Instead of buying a copy of Michael's sure-to-be-overwrought stinker, invest in some long-distance phone calls to Clear Channel Communications to let it know that suggesting that radio stations drop songs like Steve Miller's "Jet Airliner" and Bush's "Speed Kills" from playlists is one step down a road the country should not travel. As our biggest entertainers so readily proved, compassion dies on the vine when intertwined with career concerns. It is up to us, the little people, to do the right thing. And unless we start looking at the bigger picture, there will be plenty of benefit shows to come. (John O'Neill)

10 songs banned by Clear Channel

Bangles, "Walk like an Egyptian"
Jackson Brown, "Doctor My Eyes"
Jimmy Hendrix, "Hey Joe"
Steam, "Na Na Na Na Hey Hey"
Shelley Fabres, "Johnny Angel"

Elton John, "Daniel"
Frank Sinatra, "New York, New York"
Creedence Clearwater Revival, "Travelin' Band"
System of a Down, "Chop Suey"
Alice in Chains, "Rooster"

from a list, circulated by media conglomerate Clear Channel Communications, of suggested songs to avoid airing in the wake of the World Trade Center attacks

J.H. Tompkins

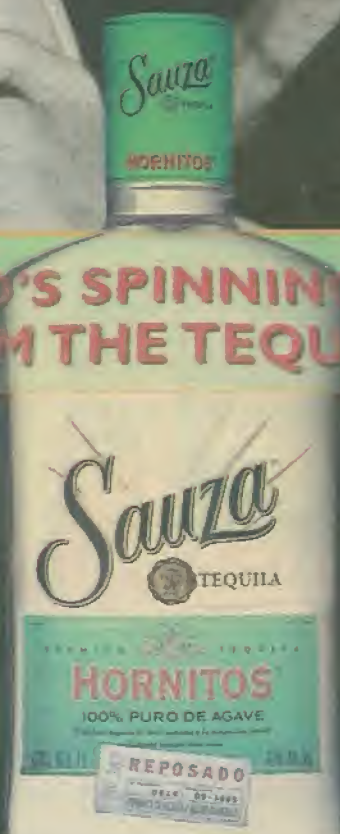
One song, two artists that should be banned

"God Bless America"
Diana Ross
Lionel Richie

J.H.T.

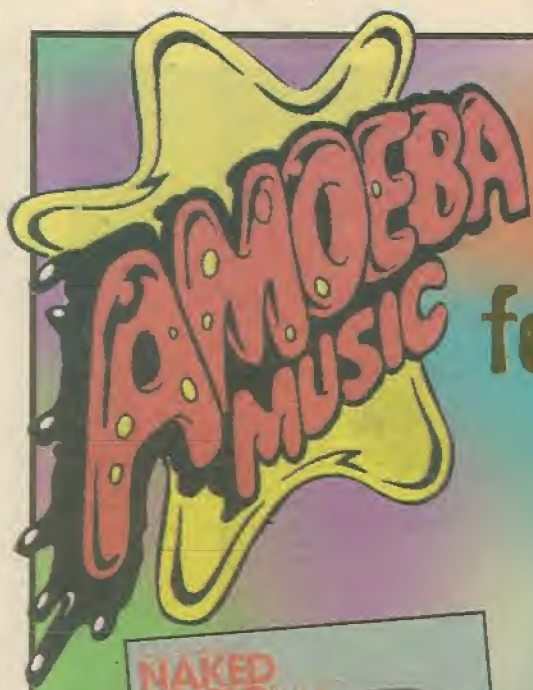


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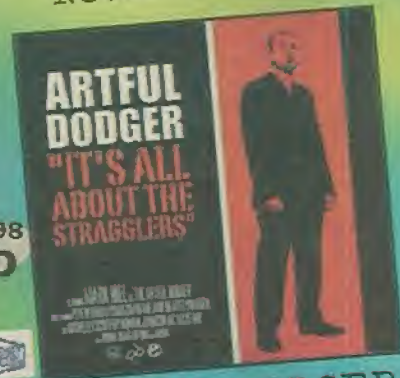
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Heavenly house

Pete Avila, godfather of the S.F. house scene, has earned the right to stick a crucifix through a disco ball. *By Amanda Nowinski*

Religious artifacts and iconography decorate nearly all of the available space in house producer Pete Avila's immaculate East Bay home. Everywhere you turn there's a come-hither Virgin looking down at you, or a scantily clad Jesus just barely clinging to that cross. The most significant piece is located on the second floor, inside Avila's holy sanctum: the production studio. Next to an enormous mixing board rests a behemoth disco ball, from which protrudes an imposing silver crucifix. Is this particular artwork sacrilege? Does it imply that Avila believes that the pope is a hard-core raver or that Jesus died while working it out nonstop at the Endup on a Sunday afternoon? If you have to ask, then your ass needs to get baptized by what the children call house music, bitch.

We've heard it before: house music is a spiritual thing. Cynics and house haters argue that house music is the sissy nectar of wimps and shallow, drugged-out people who adore cowboy hats and glitter deodorant, that it was tired, like, oh, 10 years ago. Those purveyors of negativity are not familiar with the gospel, with the love — or the 6 a.m. Endup sunshine that good old-fashioned house music brings. And as I stare at Avila's crazy-looking disco ball, the cornball in me realizes that Avila's got it right: house music is a spiritual thing, and now more than ever, I need that joy and hope to make it through the day.

If anyone's got the right to stick a goddamn crucifix through a disco ball, Pete Avila's the man. The San Francisco house scene has its roots in the gay clubs of the late '80s, but it wasn't until 1990, when Avila launched Osmosis at the old DV8, that a mixed group crowded to one house-exclusive place, setting the stage for a scene that exploded in 1991. Avila wasn't the only person responsible, but his organizational and entrepreneurial vision was crucial to the future of house music in the city.

That first rush

Osmosis, 1990: Fog machines spew lord knows what through the darkened club, a converted office space on the third floor of DV8 that consists of one large dance floor and numerous semiprivate rooms. Two girls make out on a bed inside a glass-encased room, while the curious wander from room to room, up and down hallways

that converge on a dance floor where the DJ, also in a glass-enclosed room, plays house, nothing but house. My boyfriend hands me a pill, and we split it; soon after, the alien music becomes familiar. Everything feels soft, natural, perfect. It's way past midnight, and we never want to go home.

"It wasn't something I created on my own," Avila recalls. "It was something that was happening; there was something in the air. Too many people want to claim that they started the whole thing, but I didn't start shit. I was there at the right time, and I put the elements together that I believed were important."

And for Avila, who had previously DJed in both straight and gay clubs, the mixed environment was where he believed the magic would grow. "I wanted to have a space where gay people, straight people, black people, white people, and whatever could come together for the music," he says. "A place where they could let go when they come in, to be what they wanted to be. And that meant that there were a lot of drag queens, freaks, and everybody under the sun in that room. And that, along with ecstasy, the big drug at the time, allowed people to escape from their reality and experience something that they'd never experienced before. It was a revolution."

Avila fell for house in 1986 when a friend passed on a Larry Levan mix tape from the Paradise Garage, the gay Manhattan disco that spawned garage house music. Then an economics major at UC Berkeley, the cagey Capricorn was already paying his way through school by DJing. He began playing house parties and quickly moved on to clubs like the Berkeley Square, the Underground (now AsiaSF), and the old I Beam on Haight Street. In 1988 he got his big break when he secured a weekly Friday-night gig at Townsend, where he played house almost exclusively.

When Avila started the weekly Osmosis party, he was over the cheesy hook-up vibes of the segregated

scenes. "I don't really care too much for a meat-market environment," he says. "It has a tainted feel to it, gay or straight. I wanted a place where everyone comes together and it's not about picking up on one another. There's a place for that, but I didn't want it to be in my club."

GUARDIAN PHOTO BY MIRISSA NEEF



Pete Avila: "I was there at the right time, and I put the elements together that I believed were important."

A year later Avila and DJ Hosh Gureli took that sweet taste of the four-on-the-floor "revolution" to KMEL-FM on Friday nights at prime club-kid time: 1 a.m. to 5 a.m. In '93 the program evolved into the infamous *Your Mama's House*, hosted by Foxxee. Soon Avila was ready to jump into the studio and put his own mark on the house movement.

His first production, "West Coast Sermon," led to work with garage diva Joi Caldwell and eventually remix work with heavyweights like Todd Terry and Marsha Wash, and M-People. This year has been a particularly prolific one for Avila, who's been sweating next to that crucifix-ed disco ball with his new production partner, Vincent Kwok, an expert keyboardist and skilled engineer. Avila's remix of Kings of Tomorrow's instant classic "Finally" is dipped in sultry disco flavors and punched up with a tougher,

more pumping beat. His original work with singer D'Layna and his reworkings of R&B singer Usher's "U Remind Me" and Kenny Lattimore's "Weekend" also share that mix of taut, fuck off-and-dance rhythms and retro garage and disco slinkiness — qualities that will undoubtedly surface on his upcoming internationally distributed mix CD.

Revolution, part II

We're finishing up the interview in Avila's living room, and suddenly the house begins to shake. I freak the fuck out: Oh my god, is it a bomb? "That's a Bart train, honey," Avila says, laughing. My edginess is on high alert — perhaps a sweaty night of house music will do me some good. We begin to discuss the frightening state of things and how the club scene will react to the possibility of war.

"We're going to have to start thinking and taking responsibility for the place we're in," he says. "It's not some evil force coming into our lives — we've been bombing people for years, and it's now just coming to our turf. There's going to be some major social change, and the music will reflect that, just like the psychedelic music reflected the Vietnam War in the '60s."

He recalls DJing the night of the attack. "There weren't a whole lot of people at the club, but I was subconsciously just driven to play inspirational music," he says. "I dug deep in my crates, and I brought out Aly-U's 'Follow Me,' and it gave me the chills. People need to hear that now, the classic inspiration records that inspire."

"In the short run, people are going to base actions on fear," he continues. "They won't go out, and the clubs will be dead for a while. But in the long run, it might bring on a very intense movement."

And Pete Avila should know about movements — he helped create one. ♦

Pete Avila plays Thurs/27, 9 p.m., Faith, City Nights, 715 Harrison, S.F. Call for price. (415) 546-7938; Sat/29, 9 p.m.-2 a.m., Forum, 146 South Murphy, Sunnyvale. \$15. (408) 739-5000; Sun/30, 8 p.m.-2 a.m., Devotion, Endup, 401 Sixth St., S.F. \$10. (415) 357-0827; Sat/6, 9 p.m.-6 a.m., Funky Tekno Tribe's ninth-anniversary party. For more information go to www.funkyteknotribe.com.

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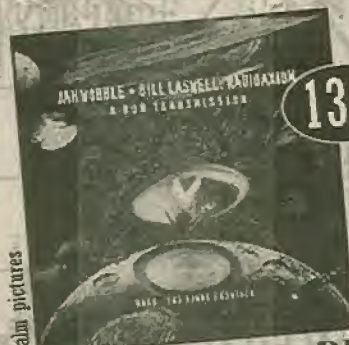
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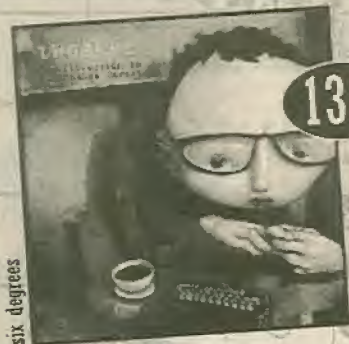
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Crack: We Are Rock

Sept. 11, Galia

People weren't exactly storming Galia, a fairly new Mission venue, to see Crack: We Are Rock on Sept. 11. Some people no doubt couldn't unglue themselves from their televisions or their loved ones. Those who did wanted to shake the helpless feeling caused by endless replays of the catastrophe.

You wouldn't think that a band whose name references an insidious drug would have any answers. Whatever, they're artists, so they're allowed to be glib — they don't mean it personally. Neither did Dead and Gone, who canceled their Covered Wagon gig that night because their morbid appellation suddenly had become all too grim.

C:WAR, in their own psychologically damaged way, came prepared to address the atrocities. Now that Erin Weber and Kim West lead the group, the band has entered the digital grrrl-core ring where tough girls like to beat their internal muck loose. But Weber and West — with their icy, detached vocals — aren't quite so confrontational. They offset the heavily battered techno backdrop that bandmates Eric Bauer and Jason Stamberger create on keyboards and drum machine with coy grins and cute outfits. This time they wore sweaters emblazoned with hearts in every color of the rainbow and white pants, with no discernible panty lines.

Before getting started, Weber announced that they had decided to wear hearts in order to remind everyone that we should all love one another ... even though we might hate one another. Personally, I wasn't sure if her sentiment was a saccharine oversimplification from an assumed mannequin-girl persona or a legitimate extension of the olive branch. The audience chimed in for capital-I. Love anyway.

They began their set with "Heavy Breathing," in which Weber and West robotically panted into their mics while Bauer dropped the melody lines down into Hades. Normally I'd think lyrics

like "What ya gonna choose, loser," the song's kicker, were about some lame guy, but they took on a different weight on this night.

It's not easy to believe that anyone who delivers lines like that can unequivocally embrace love, but crisis does strange things to people. And so we heard the word creep into every song, in places where it hadn't appeared before. Watching C:WAR interpolate the L-word into their eerie music can definitely put you into a weird head space. On a song that once went, "My dad's boyfriend ..." ("He doesn't have sex with me, 'cause he's having sex with Daddy"), the girls moaned "Daddy really loves me ..." instead. Although they blithely insisted that they had the song into a simple number about father-daughter love, you could still feel the dark side oozing out of C:WAR. In "Cave," setting the L-word to a chilly heartbeat rhythm so that it pulsed, "Love-love ... love-love" — instead of the original "cave-cave" — did not make me want to reach for my neighbor's hand. And as the set ended with an oblique cover of Foreigner's "Cold as Ice," which ominously stated, "Some day you'll pay," I thought about how acts of terrorism lead to blind patriotism.

Cock rock: Crack: We Are Rock's Jason Stamberger works the sound effects at Galia.

At any other C:WAR show, on any other night, I'd have been mentally revamping my wardrobe to match theirs and thinking about the intriguing contradictions they create onstage. But on this night I was second-guessing — they may have looked like bright little dollies who heart love, but their subversive edge couldn't be ignored. In the end, though, it wasn't irony or sarcasm that was leaking from their vows of love; it the real thing. Love might not have been all we needed, but it was the best we could do.

Later, Los Angeles' 400 Blows came over from their canceled gig at the Covered Wagon to wrap up the evening. Someone from the audience shouted "911" in between blasts of noise. That was no joke. *Crack: We Are Rock* play Oct. 23, 9 p.m., Galia, 2565 Mission, S.F. \$5. (415) 970-9777. (Deborah Giattina)



The Court and Spark

Bless You (Absolutely Kosher)

Goddamn. The Court and Spark's second album is light years beyond so much of the sophomoric drivel that's produced in "the scene," lifting this San Francisco twang troupe out of yesterday's tired alt-country realm. They dig into the same soil as Americana-tinged bellwethers like Calexico, Joe Pernice, and the Red House Painters with songs that are as fresh as wild mountain thyme, delivering pure musical satisfaction from beginning to end. They even managed to find Gene Parsons, once of the Byrds, who makes a guest appearance on the album (not to mention the fact that some copies of the CD come with a prerolled joint encased in the spine — where do they get these crazy ideas from?). But it's the easy flow of these unpredictable songs that makes *Bless You* glow. Tunes like "Fireworks" waltz gracefully over a lake of high-lonesome vocal harmonies as Parsons bends his B-string in elegant contrast to Tom Heyman's watery pedal steel licks, and "Rooster Mountain" is catchier than cacti. You won't find this album in the used section at Amoeba. *The Court and Spark* play a CD-release party for *Bless You* Sun/30, Make-Out Room, S.F. (415) 647-2888. (Eric Shea)

Jim Yoshii Pile-Up

It's Winter Here (Absolutely Kosher)

My heart dived into the pit of my stomach when I heard the opening track on *It's Winter Here*, and it stayed there as I listened, throbbing cheerlessly in the same spot it goes whenever I put on the Jim Yoshii Pile-Up's previous, self-titled EP. I had a moment of déjà vu listening to the last cut, "Monotonologue," until I realized it's a grander, better-produced version than the track on the EP. The Pile-Up have always been loud and layered, but this time the turgid swells of sound serve as a counterpoint to their slowcore segments, as on "Before I Left, After I Got Back," operating more as a crutch for melodies that aren't quite soul wrenching. Still, they don't need the extra volume when they have vocalist-guitarist Paul Gonzenbach. On "Breakdown Championship," his spectacular tenor reaches uncharted depths of emotional intensity. And the addition of a third guitarist improves the delicate handiwork of their guitar interplay. Fans like me may need to have both of these records, but twist my arm and I'll tell you to stick with the first. (Deborah Giattina)

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liner notes

by lynn rapoport

Human interest

I wrote my first column while waiting for an outcome to the presidential elections. All eyes were watching Florida, and I was so unattached to either likely scenario that it seemed like a gas to imagine a near future of unraveling, everything going wrong at a steady pace. Rather than make sense out of nonsense, I imagined what we might be like in a time of national catastrophe. Not being what you might call a positive thinker, I visualized the TVs recycling images day and night, people going into their bedrooms and turning up the stereo.

I started writing this one a week after what a friend of mine referred to as “the planes and the buildings and the fire and the deaths,” which sounds glib but avoids the logos the networks keep feeding us alongside images of disintegrating buildings. Two weeks ago I was fascinating myself with cults of obscurity and music scenes the size of the Little Prince’s home planet. Now I’m thinking about mass-produced emotion and human interest stories and people holding their candles up to outer space in the hopes of a satellite snapshot.

“Civic symbols are important at times like these,” I read in an article on whether to rebuild the towers — though the people seem to be leaning toward waving flags and behaving badly toward their neighbors. My own private ruminations

are beginning to disgust me, since I have a tendency to take even natural disasters personally. The media riot is wearing me down. I keep thinking about a night long ago when I woke up in tears and my father sat on the edge of my bed and tried to explain to me how death worked, but in a way that would let me go back to sleep.

I don’t like the vigils on the hillside in the park, the flags, the kind of unexamined togetherness whose warmth is not very warm. But instead of togetherness, I opted, the first week, for staying home, lying on the bed half asleep with my dog for company, wasting time, thinking very small thoughts. And instead of all the albums I predicted I’d be playing, back when I was kidding around, I played one little song incessantly, a traditional called “George Collins,” sung by a boy or a band called Whip on comp number four from SoCal label Blackbean and Placenta. In a few simple lines it sketches love, disaster, and heartache on a very small scale. I played it, I keep playing it, knowing how unlikely it is that anyone else, anywhere, is listening to it, making a circle of one.

I sing it under my breath and find myself in the peculiar situation of mourning alone for a young man who caught cold and died one night centuries ago, leaving behind a sweetheart to follow him to his grave. Why get so broken up about it? It’s like trying to justify why you felt bad about River Phoenix. Or complicit American taxpayers who should know where their dollars are going. It feels like escape, expressing sorrow without having to examine in your own words what you’re sorry about. Like hymns. Like “God Bless America.”

The papers persuasively offer up private narratives, stories of heroes dead and alive, of strangers meeting one another’s eyes on the subway for the first time in years. Human interest. I think for hours about burned bits of paper and human bodies falling out of windows as if nothing bad has ever happened before. I focus on the tiny details. I’m afraid my little ballad is doing me no good.

I feel ashamed of my thoughts — about the life I want to keep, the one where I shop for records and go to bars and chase girls, my small circle; I’m ashamed of my newfound fear of the Golden Gate Bridge and my tap water and the planes in the sky. I fight against these feelings, which crowd out the likelier scenarios of people dying on the ground in other countries, the things I know about root causes, about the current president, who turns everything he touches to shit, and his staffers, who try to turn shit into gold. I feel submerged and try to resurface. But I do it so badly, obsessed with the idea that I’m too young to die.

I know that in my private, misdirected mourning for a boy long dead and for people still alive today, in my fear of being a target, I fall in lockstep with the people flying the flags whose anger and rousing demands for a swift, vengeful response are signs of many missed history lessons.

The day after the vigil in Dolores Park, I walked in grass that was full of wax and plastic and broken glass. It looked as if something had exploded, but it was just another day in a city where people are full of blood to give but don’t know how to clean up after themselves. And under my breath I kept singing, “The saddest thing I ever could have heard was that George Collins had died.” ❖



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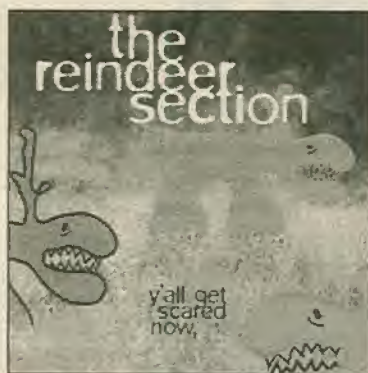
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Reindeer Section

Y'all Get Scared Now, Ya Hear! (PIAS)

The story goes, a guy in Glasgow, Snow Patrol's Gary Lightbody, gets drunk with his friends (among them, assorted lights from Arab Strap, Mogwai, Belle and Sebastian) at a music show, asks them, in a fit of inebriated fancy, to join his newly fabricated group, Reindeer Section, goes home in a white heat, or maybe a wet fog, of inspiration, writes a mess of songs overnight, and drags songs and friends into the studio to record his thoughts. The result doesn't feel like being drunk, or, for that matter, sober and messily hungover — though it gives me a warm glow to think of such alcohol-fueled industry.

If *Y'all Get Scared Now's* delicate, studied songs are a stream of consciousness, perhaps they come from a well-ordered mind. I can imagine them falling out of a notebook together, the pauses between tracks like pauses for breath, or pauses in a conversation or a monologue. "If There Is I Haven't Found It Yet" is long, unfinished-sounding title even sounds like an answer to an unheard question.

The too-brief opener is like a catechism on the nature of love, the love of somebody in particular. Lightbody asks four questions and leaves it at that: "If I gave you my heart, would you give yours to me? If I made a proper start, would you take me seriously? If I wait for the right moment, would you say yes to me? If all my friends desert, would you be there for me?" It's softly pretty and worryingly short, as well as short on answers. Is that what love is like?

While the tracks that follow provide some comfort, the general trodding pace and Lightbody's melancholy voice set the album's measured tone, signaling moments of gravity, heart-sore wistfulness, and low-key depression alongside the love notes. Occasionally the sparse instrumentation uncovers lyrics that, like twee pop Hallmark cards, don't stand the test of audibility, and the album winds down with my least favorite tracks, the upbeat, danceable "Tout Le Monde," "Nytol," sung in Beckish tones by Arab Strap's Aidan Moffat, and "The Day We All Died." The latter's title promises an appeal to the strings of our hearts, but at the last it's all thrown away on noodling and loops. (Lynn Rapoport)

Thalia Zedek

Been Here and Gone (Matador)

By using the past tense to describe something that hasn't yet ended — her own life — the title of Thalia Zedek's *Been Here and Gone* effectively captures the emotional fatalism at the core of the Boston-based musician's work. Anyone familiar with the intimacy and intensity of her band Come knows that, at least for Zedek, music is rarely less than a matter of life and death, which is why she confesses on her latest album that "sometimes I can forget that I'm alive." Just don't think for a single second that she doesn't remember she's not dead.

So despite being the year's most harrowing beautiful release, Zedek's solo debut is almost too much anguish to bear for a single song, much less the duration of an entire hour-long album. One moment she's wailing, "Grace, did you desert me?" and the next she's losing her mind after losing her lover, on "Excommunications (Everybody Knows)." There's not a single ray of light amid the album's 11 slo-mo funeral dirges, and by the time the album creeps to its claustrophobic close with a remake of Luiz Bonfá's "Manha de Carnaval," you'll wish Cat Power's Chan Marshall were around to lift your spirits.

Zedek's true power — like Marshall's — however, lies not only in minimalist, almost meditative, piano and guitar arrangements but also in eerie, from-the-grave vocals. Her mouth is a black hole of hopelessness: recalling the bluesy androgyny of the Geraldine Fibbers' Carla Bozulich, Zedek's gravelly, resigned voice is so earnest and arresting that it sucks all the air — and life — out of the room. Such stone-faced seriousness may be unnerving, but it also makes *Been Here and Gone* a disturbing and deserving masterpiece: an album this dark and beautiful can't help but sound full of life. (Jimmy Draper)

DJ Spooky

Under the Influence (Six Degrees)

Paul Miller's contribution to *Under the Influence*, a new DJ compilation series, marks his first full-length pop album under the pseudonym DJ Spooky since 1998's *Riddim Warfare*. However, he's been far from silent, having worked on two magazines (*A Gathering of the Tribes*, *Artbyte*), collaborated with a host of avant-garde musicians (Scanner, Merzbow), and, notoriously, starred in an advertising campaign for the Gap. It's a shame Miller continues to be dismissed by critics as a sort of sonic jester and dilettante, since his rapidly growing body of work as a solo artist and musician — fusing hip-hop, jazz, and electronic influences into an running commentary on sound and memory — demands he be taken seriously.

Under the Influence may not save Miller's reputation, as it finds Spooky careening through multiple musical genres like an intoxicated NASCAR driver: the techno-infused free

jazz of Carl Craig's Innerzone Orchestra is blended with DJ Logic's postmillennial acid funk, while Ryuichi Sakamoto's "Anger" gives way to Phoenix Orion's strident rap "Music Is." Elsewhere he skillfully juggles tracks from Moby, Ryuichi Sakamoto, Anti-Pop Consortium, Sonic Youth, and more than 20 others. There are long stretches of danceable tracks matching up electro with hip-hop beats followed by tracks with eerily ambient sounds.

The net effect is a heady yet hardly seamless mix weaved together impressively enough to warrant attention. True, as with seemingly everything Spooky does, *Under the Influence* is haunted by his own cult of personality. Here, however, that's a good thing, as his thoughtful selections ensure an engaging flow of ideas often missing from mix CDs authored by famous DJs, though one wishes there were more of the sampling techniques he exhibited on the classic illbient compilation *Necropolis*. Despite all of the styles he uses, this album displays a cumulatively acidic, disembodied hiss often associated with his music, marked by a ghostly funk aura. (Mosi Reeves)

Various artists

Love from the Sun (Ubiquity)

Trüby Trio

DJ-Kicks Studio (K7)

DJ mixes are a little like underwear in their different approaches to blending one song into another. The thong school favors buttery blends of similar-sounding tracks, while the VPL (visible panty line) crew has no problem with letting one cut run out before starting the next, which may be from a totally different genre. Though the men behind these two mix CDs, the Trüby Trio and Andrew Jervis, may have similar tastes in music, their methods are as dissimilar as Frederick's of Hollywood and granny pants.

Jervis is only working with one label, Ubiquity itself, yet, even though he uses multiple tracks from the same artists, he draws from a variety of sounds. Whether it's dense, pounding Latinesque grooves from Interference's "Dinheiro," soulfully syncopated gospel vocals courtesy of "The Truth," by Beatless, or the delicate, precise tones of As One's "The Circle Suite," Jervis manages to maintain a unified mood of challenge and exploration.

Though they mine the same veins of confusion, the Trüby Trio stay a little more focused on the dance floor. If *Love from the Sun* revels in contrast the way a triangle of white makes a tan look even darker, *DJ-Kicks* goes for the "barely there" feel of silky mixes and subtle variations. Variety is still celebrated, but, with half as many songs, the Trüby Trio take their time to explore the nuances of forward-thinking dance music.

These albums light up a room like a smile from a gorgeous stranger. With music this good, there's hope for us all. (Peter Nicholson)

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Aaron Neville

Ultimate Collection (Hip-O)

Before I rave about Aaron Neville's heaven-sent voice, I want to go on record as saying that a little bit of the legendary New Orleans singer goes a long way. Nearly all of the songs on this retrospective are solid — from his earliest material, like the 1962 upbeat, Allen Toussaint-produced "Sweet Little Mama," to more recent recordings like his 1993 take on Chuck Berry's "You Never Can Tell" (perhaps it was the line "went down to Orleans to celebrate the anniversary" that inspired the cover) and 1997's "To Make Me Who I Am." But by the time he recorded (with the Neville Brothers) Sam Cooke's "A Change Is Gonna Come" in 1989, his vocals, though still stunning, border on self-parody — as if he's no longer interpreting songs as much as showing off the distinctive trill and soaring falsetto that defines his work.

That said, this 20-song collection is a good if bare-bones sampling of Neville's career, including early work with Toussaint and material recorded with his brothers, such as a 1981 Joel Dorn-produced cover of the Moon-glows' "Ten Commandments of Love" and 1985's "For Your Precious Love." There are a pair of duets, "Don't Know Much" and "All My Life," with Linda Ronstadt from her 1989 Peter Asher-produced *Cry like a Rainstorm — Howl like the Wind*, and a handful of songs from his three albums from the '90s. There's no denying that Neville is an original, inspired vocalist. His huge 1966 hit, "Tell It Like It Is," is one of pop's finest moments, and if his later work seems designed to cash in on his natural gift — the early years of his career were marred by bad business deals and personal turmoil — that's showbiz. (J.H. Tompkins)

2nd Time Around

Calendar

critics' choices, listings, and more

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Sept. 26 Wednesday

Acid reflux Dust off your knit skullcaps and Ban-Lon shirts — tonight is your chance to relive the glories of acid jazz with two of the names who started it all, the **James Taylor Quartet** and **DJ Greyboy**. Still going strong, both have new albums out on Ubiquity Records. JTQ's garnered raves from magazines such as *Straight No Chaser* and *Blues and Soul*, and Greyboy's hit number one on college radio charts. While Taylor has steadfastly mined the Hammond-organ funk groove of his roots, Greyboy has broadened his hip-hop scope, and his samples include everything from Italian soundtracks to easy listening. Anyone with a goatee gets in free (just kidding). 9 p.m., *Bimbo's 365 Club*, 1025 Columbus, S.F. \$15. (415) 474-0365. (Peter Nicholson)

Sept. 27 Thursday

No holds barred No doubt the wackiest performance during last year's Summerfest/Dance festival was by a group called the Beauty School. Choreographer Erika Shuch's cartoonlike work *Contains Nudity* was full of non sequiturs and episodes both funny and surreal, such as those involving invisible dogs and a woman who preferred life on a fake lawn to reality. Now Shuch and her cohorts are back with *Choose Something like a Star*, a piece for four dancers that includes audience participation in the form of live interviews, and *Multiple Choice*, a look at the search for happiness. The second ingredient in this program's mix comes from Rachael Lincoln, who performs in the air and on the ground as a soloist and as a partner. In *Unmoored* (choreographed in conjunction with Jo Kreiter, in whose Flyaway Productions Lincoln also dances) she performs alone on a specially constructed steel umbrella. In the multihued *Disclosure* (also the name of this evening of new dance), Lincoln is partnered with Krista de Nio. For the fast-paced *Go! Again*, (which will be performed twice each night) she appears with Kirsten Sims. *Through Sat/29*, 8 p.m., ODC Theater, 3153 17th St., S.F. \$13-\$15. (415) 863-9834. (Rita Felciano)

Sept. 28 Friday

Genre-fication? Now that the prodigious *Troubleman Mix-Tape* compilation (Troubleman Unlimited) has had its official coming out in the national music press, I wonder if dentists and student-council presidents will start spazzing out to its neo no-wave sounds along with anti-establishment art punk fans. But

8 days a week

Sept. 26-Oct. 3, 2001



Hands on: Erika Shuch and Rachael Lincoln perform in *Disclosure* at ODC Theater. See Thurs/27.

until any of those bands make it onto *TRL*, you'll most likely have to find their music on tiny art-house labels like Berkeley's Zum Records or by going to shows at small, seedy venues like Gilman. Tonight's show is a must-see for those in the 'no': prog-gie math rock duo **Ibobuki** make their way down from Olympia, Wash., along with the *Intima*, a four-piece on Zum who sharpen their angular rock with a spiky violin. **Erase Errata** attempt to control the chaos with their danceable rhythms, while **Total Shutdown** set all rules free to the wind (and will probably send the stage right along with them). The East Bay's Impeller also play. 8 p.m., 924 Gilman, Berk. \$5. (510) 525-9926. (*Ibobuki and the Intima* also play a benefit for the Revolutionary Association of the Women of Afghanistan Sat/29, 10 p.m., Stork Club, 2330 Telegraph, Oakl. \$6. 510-444-6174.) (Deborah Giattina)

Sept. 29 Saturday

Slow yo' ass down It's hard to pinpoint the exact elements that make a party legendary, but when Patty Ryan-Smith launched the 'Mushroom Jazz' parties in the early '90s, she managed to capture all of the best parts of the hip-hop, acid jazz, and house scenes in one night. The effect was nothing more than a whole lot of laid-back fun. Clubbers served free food on trays while the DJs played all the funkier, slowed-down music of the time, which allowed the partyers to take a deep breath and relax from the mania of the all-nighter weekend parties. That languid funk sensibility returns tonight with original Mushroom DJ Mark Farina and extra-special out-of-town guests Mateo and Matos (Glasgow Underground). The eclectic Rasta Cue Tip and Mark Johns

also grace the decks. 10 p.m., *DNA Lounge*, 375 11th St., S.F. \$20. (415) 626-1409. (Amanda Nowinski)

Sept. 30 Sunday

Whip it up Hot and bothered? We know you want to shake your booty with all the sexy leather daddies in their buttless chaps at the bondage-a-rific **Folsom Street Fair** (this year, its 18th, the theme is "Coming of Age.")

Venture out for the sizzling hot dogs and cold beer, and stay for the other tasty treats that await you at the largest gathering of happily perverted folk on the West Coast. There will be live entertainment, DJs, a latex fashion show, and booths selling everything from furry floggers to cages. Come to mingle, come to talk to community groups about legal and political issues, and come just to, well, come. 11 a.m.-6 p.m., *Folsom* between 7th and 12th Sts., S.F. Donations accepted. (415) 861-3247, www.folsom-streetfair.com. (Annalee Newitz)

Britfop Just when all of the unnecessary Burt Bacharach flag-waving has mercifully come to a halt (soon after the world's Brian Wilson—as-influence period), along comes England's **Cousteau** to rip the barely healed scabs wide open. And while the Brits have a penchant for propping up anything short of armpit fart

noises as the next big thing, it seems they may actually have something of substance to root for this time around. The fivesome give off an overall impression of smooth, smoking-jacket sophistication, but there's a dark and brooding menace to singer Liam McKahey's soul-to-spare vocals that instantly recalls Nick Drake and Scott Walker, and the band's carefully built melodies shine with an emotional resonance not heard since Prefab Sprout and a budget bombast that rivals Bowie's. David J opens.



8 p.m., Slim's, 333 11th St., S.F. \$10-\$12. (415) 522-0333. (John O'Neill)

Giant Nearly half a century ago — Sept. 30, 1955, to be exact — James Dean took his very last ride in his brand-new silver Porsche Spyder 550. Today he's got the same legend-thing going on that Elvis and Marilyn have, but Dean's unwavering fame and coolness status is particularly stunning when you consider that he only made three features, two of which (including *Rebel Without a Cause*) were released after his death. Break out the red windbreaker and head to the Roxie for 'A James Dean Celebration,' a program including a screening of *Rebel* (costarring Sal Mineo, Natalie Wood, and Nick Adams, who all met their own untimely ends) and one of Dean's turns for TV, a 1955 episode of CBS's *Schlitz Playhouse* titled "The Unlighted Road." 2, 5, and 8 p.m., Roxie Cine-

ma, 3125 16th St., S.F. \$3-\$7. (415) 863-1087. (Cheryl Eddy)

Oct. 1 Monday

Here there be dragons

World-renowned writer **Ursula K. Le Guin**, author of smart, socially conscious science fiction mainstays such as *The Dispossessed* and *The Left Hand of Darkness*, returns to her hometown, Berkeley, on a book tour for *The Other Wind*, the latest installment in her Earthsea series. Timely and gorgeous, *The Other Wind* is a tale of political and spiritual turmoil in a world divided by religion and social customs. Le Guin's hopeful depiction of peace in the wake of conflict makes this story particularly poignant right now. Fans on both sides of the bay can catch Le Guin read; after today's reading at Cody's Books, she'll appear tomorrow in San Francisco at a Booksmith-sponsored event at the San Francisco Public Library's Park Branch. 7:30 p.m., Cody's Books, 2454 Telegraph, Berk. Free. (510) 845-7952. (Also 7 p.m., San Francisco Public Library, Park Branch, 1833 Page, S.F. Free. 415-863-8688.) (Newitz)

Oct. 2 Tuesday

Good work If you still haven't experienced a show at **El Rio Outdoor Cinema**, it's high time to pile on several layers of warm clothing and head to the Mission for some quality movie viewing under the fog-obscured stars. Come early for the barbecue and stay for Claire Denis's 1999 *Beau Travail*, a favorite at the 2000 San Francisco International Film Festival (at the time, *Bay Guardian* critic Chuck Stephens tagged it "one of last year's — and last decade's — great films"). In Denis's hands (and the hands of cinematographer Agnes Godard) the adaptation of Melville's *Billy Budd* — ostensibly the story of a bitter French legionnaire stationed on the African coast who grows increasingly jealous of a new recruit — mixes masculinity,



muscles, militarism, and music into something infinitely lyrical and stirring. 8 p.m. (free omnivore barbecue 6 p.m.), El Rio, 3158 Mission, S.F. \$7. (415) 282-3325. (Eddy)

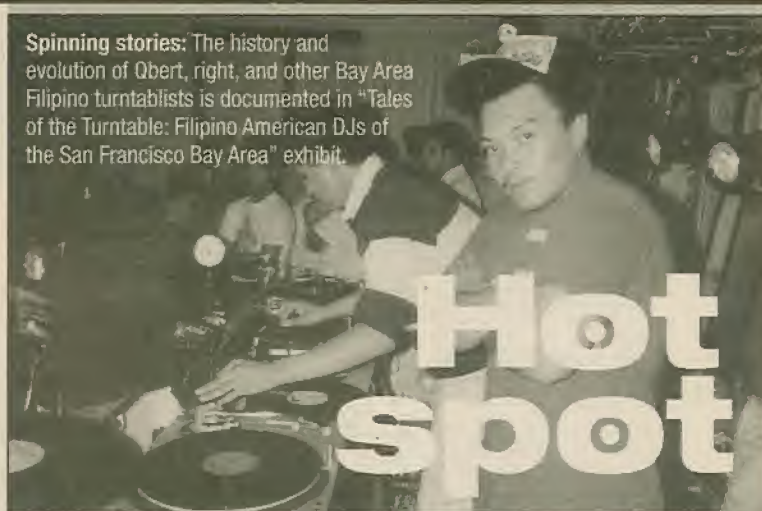
Oct. 3 Wednesday

Jazzmatazz The oldest ongoing jazz festival in San Francisco has headliners with the names Aoki, Otani, and Noge rather than Brubeck and Jarrett. Founded in 1981, the **Asian American Jazz Festival** celebrates its 20th anniversary with five nights of concerts, starting with tonight's opening gala at the Asian Art Museum in Golden Gate Park then moving to the heart of Japantown. Under the direction of new executive producer and longtime Asian American jazz activist Francis Wong, the festival includes an "Ancient to Future" night, with Japanese electronic musician Yasuhiro Otani in collaboration with Chicago filmmaker-bassist Tatsu Aoki (Thurs/4); an "Osaka Blues Night," with Yoko Noge and Jazz Me Blues featuring Azumi (Fri/5); a tribute to the late Filipino pianist Flip Nuñez, with the Rudy Tenio Trio (Sat/6); and Anthony Brown's Asian American Orchestra premiering "Salute to J-Town" (Sun/7). Other performers include Leon Lee, Doug Yokoyama, Jeff Chan's Turn of the Century Ensemble, the Art Hirahara Trio, Ben Luis, and Bobby Banduria. Through Sun/7. 8 p.m., Asian Art Museum, Trustees' Auditorium, Golden Gate Park (near 10th Ave. at Fulton), S.F. Free. For complete schedule information go to www.asianimprov.com/aaaj2001/sfhome.htm or call (877) 243-3774. (Derk Richardson)

Doc talk Tonight an event worth circling on your calendar is going on at the Rafael Film Center — and you'll get two films for your dollars. Filmmaker Peter Ginsburg, who has worked frequently with New York-based Gabriel Films, presents two of the company's recent docs, the Academy Award-nominated *The Wildest Show in the South: The Angola Prison Rodeo* (directed by Simeon Soffer) and Ed Rosenstein's *The Gospel According to Mr. Allen*. The first film highlights the nail-bitingly dangerous annual rodeo held at the country's largest maximum-security prison; the second is about the Addicts Rehabilitation Center in Harlem. 7 p.m., Rafael Film Center, 1118 Fourth St., San Rafael. \$5-\$8. (415) 454-1222. (Eddy)

No lullabies: Portland's Intima plays angular violin-spiked rock at Gilman Street. See Fri/28.

Spinning stories: The history and evolution of Qbert, right, and other Bay Area Filipino turntablists is documented in "Tales of the Turntable: Filipino American DJs of the San Francisco Bay Area" exhibit.



Run through a list of the world's top scratch DJs and turntablists and a curious pattern emerges. Not only are many of them — Qbert, Mixmaster Mike, Apollo, Shortkut, and Vinroc, to name a few — living in the Bay Area, but also many of them are of Filipino American descent. Few people are aware of how, why, and when this community came together, and 'Tales of the Turntable: Filipino American DJs of the San Francisco Bay Area,' a four-month-long exhibit opening at the San Mateo County History Museum, aims to fill in those blanks. The first exhibit of its kind ever mounted, "Tales of the Turntable" delves into the history and evolution of the Filipino American DJ community, collecting firsthand interviews with leaders in the scene as well as rare materials, including original event posters and performance videos. More than just an acknowledgment of contemporary turntablists, the exhibit pays special attention to the scores of mobile DJ crews who ran the Bay Area's party and club scene in the 1980s. Come through and get spun. Sept. 29–Feb. 25, 2002 (reception Fri/29, 1–4 p.m.; museum hours Tues.—Sun., 10 a.m.—4 p.m.), San Mateo County Historical Museum, 777 Hamilton, Redwood City. \$1-\$2. (650) 299-0104. (Oliver Wang)



Saddle up: An inmate goes for broke in the documentary *Wildest Show in the South: The Angola Prison Rodeo*. See Wed/3.

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for

media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



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music

Music listings are compiled by Sarah Han. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 26

Rock/blues/hip-hop

The Damned, Swingin' Utters, Pleasure Forever Great American Music Hall. 9pm, \$25.
Grannies Kimo's 9pm.
Mission Players, Overdrive Last Day Saloon. 9pm, \$3.
Mushroom, Om Bruno's 9pm.
James Taylor Quartet, DJ Greyboy Bimbo's 365 Club. 9pm, \$15. See 8 Days a Week, page 50.
Three Bad Jacks, Whiskey Pills, PBR Streetgang Elbo Room. 9pm, \$7.
Toilet Boys, Sparrow's Point, Phoenix Thunderstone Pound-SF. 8pm, \$12.
Waycross, Pep Squad Somnambulist, Corey Porter, Elephone Bottom of the Hill. 9pm, \$6.

Bay Area

Clive Gregson Freight and Salvage. 8pm, \$16.50.
Iron Ass, Jason Wembly Stork Club. 9pm, \$5.

Jazz/new music

Vince Lateano Trio Jazz at Pearl's. 9pm, free.
Tom Shaw Carta. 11am-2pm.
Robert Stewart Trio Shebeen. 9pm.
Paula West Plush Room. 8pm, \$25.
Michael Zilber Quartet Embarcadero, between Battery and Bay; 788-7353. Noon-1:30pm, free.

Bay Area

Cuba-US Jazz Exchange La Peña Cultural Center. 7:30pm, \$10.
Elvin Jones Jazz Machine Yoshi's. 8 and 10pm, \$20. Through Sun/30.

Folk/world/country

Teja Gerken, Steve Baughman, Adam Traum Bazaar Café, 5927 California; 831-5620. 7pm, free.
Frank O'Connor Band Johnny Foley's. 9pm.

Bay Area

Clive Gregson Freight and Salvage. 8pm, \$16.50.
Piedmont Avenue Logrollers Ashkenaz. 8pm, \$10.

Dance clubs

Amnesia 8:30pm, \$3. With DJ Chango.
Bang Bang Justice League. 9pm. MoC and Foxsee spin 2-step and soul.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Free-style dancing.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. Deathrock, industrial, '70s and '80s dance music, interactive B-D, S-M, and go-go dancers.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Club Judah Jelly's 9pm, \$5. The Bay Area/California Reggae DJ competition.
Construction 330 Ritch. 10pm-2am. Tech-house with residents Torque and Huey.
Dark Sparkle Cafe Du Nord. 10pm, \$5. '70s and '80s dark wave.
Dig the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.

rock, jazz, folk/world, dance clubs & classical

Discover Ruby Skye. 9pm-3am. Hard house with DJ Ben Doren.

Element Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and weekly guests.

Exotica Glas Kat. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.

Family Affair Sacrifice. \$3. 10pm-2am. With Jamo and guests spinning deep slow beat, soul, and hip-hop.

Foundation 2 Sno-Drift. 9pm, \$7. Featuring Zulu Grenlin and Namane.

Gather Round Fuse. 10pm-2am. Hip-hop with DJ Design.

Loofa Light. 10pm-2am, \$3. With Barefoot and friends.

Low Down Grooves The Top. 7-10pm. Downtempo and beats.

Mind, Body, and Soul Butter. 9pm-2am. House, progressive house, and breakbeats with residents.

Modular Lab Edinburgh Castle. 10pm-2am. Mod, underground, indie.

On the Side An Sibin. 9pm-2am, \$3. House and techno with DJs Andre Lucero and Guthrie.

Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.

Psycho-Synthesis Jezebel's Joint. 9pm-2am, \$5. Breaks, electro, indistro, and trance.

Qoöl 111 Minna St. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.

Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am, free. With Toph One and Tiki Jim.

Route 26 Mix. 10pm. With DJs Adnan, Butterfly, Bruthaluv, and guests.

Safe Oxygen Bar. 9:30pm, free. Funky sounds from the '80s.

Salsa Dance Party Metronome Ballroom. 7-9:30pm, \$14. Drop-in salsa classes.

Séance Backflip. 6-10pm. With Didje Kelly and Russell Vargas. 10pm-2am, \$5. With rotating residents.

Serenity Lounge Venture Frogs Restaurant, 1000 Van Ness; 409-2550. 7pm-2am. Mushroom jazz, downtempo house with Jamie Means and Von.

Skin Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and guests.

Sweet Spot Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.

The Thizzle Tongue and Groove. 10pm, \$5. With DJ Cinnamon Underpants.

Wanton Wednesdays Laszlo. 9pm-2am. With Neel N. Kizmiatz.

Wednesdaze Bohemia Bar, 1624 California; 474-6968. 6pm-2am. House and techno with rotating residents.

Wild Seed Baobab. 8pm-midnight, free. Grass-roots dance party with DJ Somuchsol.

thursday 27

Rock/blues/hip-hop

Brenda Boykin Boom Boom Room. 9:20pm.
Crosstaps, Load Levlers, Last to Know, Angry Amputees, Moneyshot, Fugita Paradise Lounge. 8:30pm, \$7.
Payne Edmunson Blues Band Top of the Mark. 8:30pm, \$8.
Ledisi with Anilade and DJ IJ Cafe du Nord. 10pm, \$7.
Eric McFadden Justin Herman Plaza, Market and Embarcadero; 468-7694. Noon-1pm.
Jason Morphew, Film School Make-Out Room. 6-9pm, free. Devil in the Woods issue toast.
Sense Field, Sunday's Best, Revolution Smile Bottom of the Hill. 9:30pm, \$10.

Sol Americano, Damion Gallegos, Autopunch, Xroads Slim's. 9pm, \$8.

20 Minute Loop, Visitor Jim Justin Herman Plaza, Market and Embarcadero; 468-7694. 5-7pm.

Tabloids Hotel Utah. 9:30pm.

Vitamin B-3, Living Daylights Justice League. 9pm, \$20.

Bay Area
Persephone's Bees, Dave Gleason's Wasted Days, Gentlekin Starry Plough. 9:30pm, \$5.

'Serf's Variety Show Beta Test 1.2' Stork Club. 10pm, \$5.

Jazz/new music

Gustavo Aguilar, Tony Bevan, Damon Smith, Scott R. Looney Luggage Store Gallery. 8pm, \$6-10.

Michael Bluestein Trio Shebeen. 9pm.

Jack Hicks Carta. 7-10pm.

Vince Lateano Trio Jazz at Pearl's. 9pm, free.

Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.

Que Calor Two Embarcadero Center, Promenade level, between Davis and Front; 788-7353. Noon-1:30pm, free.

Starlight Orchestra Starlight Room. 8:30pm-12:30am. Featuring Daline Jones and Kent Strand.

Subnautic Bruno's. 9pm.

Paula West Plush Room. 8pm, \$25.

Bay Area
Elvin Jones Jazz Machine Yoshi's. 8 and 10pm, \$20. Through Sun/30.

Trio of Alphaville Tuva Space, 3192 Adeline, Berk; (510) 655-9755. 8pm.

Folk/world/country

Azabache Cafe Cocomo. 8pm, \$10.

'Bluegrass and Old-Time Music Jam-Session' Atlas Cafe. 8-10pm, free.

Charanzon Elbo Room. 10pm, \$6.

David Grier Last Day Saloon. 9pm, \$8.

Nicole McRory Johnny Foley's. 9pm.

Bay Area
Auktyon Ashkenaz. 9pm, \$10.

Familia Pena-Govea Band, Gerardo Pena, Francisco Herrera Minnow. 8pm, \$6.

Dick Gaughan Freight and Salvage. 8pm, \$18.50.

Dance clubs

Alley Catz Pendulum, 4146 18th St; 863-4441. 6pm-2am. A dance club for women featuring hip-hop, funk, and dancehall.

Anthem Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$5-10. "Retro-rave" with rotating residents.

Arabian Nights El Rio. 9pm. Arabian dance music with a performance by Amira.

Astral Traveling Make-Out Room. 10pm, \$5. James Higuchi spins dance music.

Beer Cellar 685 Sutter; 441-5678. 10pm-2am, \$5. With Sean Evans, DJ Seven, and guests.

Benefit Butter. 6-9pm. With Frenchy Le Freak.

Big Takeover Storyville. 10pm, \$8-10.

Jahzyzer and Ted Shred spin dancehall and hip-hop.

Bored Collective 26 Mix. 9pm-2am, \$5. With Camper English, Andrew Smith, and Hyper D.

Butterfly 6:30pm, free. With DJ Vinnie.

Circuit Breaker Fuse. 10pm-2am. With Benji, Oze, and Joe Rice.

Ezekiel Bohemia Bar, 1624 California; 474-6968. 10pm-2am, \$3. William and Satva spin hip-hop and dancehall.

Faith City Nights 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.

Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm-2am, \$2. With Neil N. Kizmiatz.

Free Liquid 10pm-2am. With DJs Dmitri, Tee, and friends.

Fudge Sacrifice. 10pm-2am, \$3. Jay Be spins hip-hop.

Great American Music Hall 9pm, \$15.50. The New Deal performs.

Continued on page 57

Polly Esther's
and CULTURE CLUB
 America's HOTTEST Dance Club!

70's Disco! 80's Retro! 90's Mix!

1/2 Price Drinks Before 11pm on Thursday & Friday!

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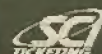
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music calendar

club guide venue directory

Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
An Sabin 1176 Sutter; (415) 929-1992.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Bacar 448 Brannan; (415) 904-4100.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
Buzz 9 139 8th St; (415) 255-8783.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Canvas 1200 Ninth Ave; (415) 504-0060.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; 788-2706.
Galaxy Club 1840 Haight; (415) 387-2996.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Gordon's House of Fine Eats 500 Florida; (415) 861-8900.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Infusion 555 Second St; (415) 543-2282.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Iron Horse 19 Maiden Lane; (415) 789-7899.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joullins 44 Ellis; (415) 397-5397.
Justice League 628 Divisadero; (415) 440-0409.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin; (415) 626-5355.

Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Lexington Club 3464 19th St; (415) 863-2052.
Light 839 Geary; (415) 552-1346.
Liquid 2925 16th St; (415) 289-6833.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Original Coffee Gallery 1353 Grant; (415) 981-9557.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound-SF Pier 96, 100 Cargo; (415) 826-9202.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rasselas Jazz Club 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 820-1621.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulco 3140 Mission; 648-6611.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Shanghai 1930 133 Steuart; (415) 896-5600.
Shebeen 139 Eighth St; (415) 593-7642.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 979-8686.
Space 550 550 Barneveld; (415) 550-8286.
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 385-1015.
330 Ritz 330 Ritz; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.

Tunnel Top 601 Bush; (415) 982-2307.
26 Mix 3024 Mission; (415) 826-7378.
Up & Down Club 1151 Folsom; (415) 387-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Beckett's 2217 Shattuck, Berk; (510) 647-1790.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oak; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oak; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
El's Mile High Club 3629 MLK Jr. Way, Oak; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oak; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oak;



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(510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Lost City 23 Club 23 Visitation, Brisbane; (415) 467-7717.
The Minnow 1700 Clement, Alameda; (510) 337-9190.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oak; (510) 451-0600.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oak; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♦

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DAVID MEJIA PRESENTS
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JENO

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FEATURING **BIOJEFF**
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WITH RESIDENTS PAUL GUIDO & TIM DIONNE

AFTERNOON (NOON-6:30PM)
WITH ROTATING RESIDENTS
BLAKE MATHEIS, BEN DAVIS & BRIAN THOMAS

Sunday September 30
RISE
FEATURING 2STEP, BROKEN BEAT, TECH HOUSE
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Wed. 9/26
shawn ryan
6:30-9:30pm
dj vinnie
10-1am

Thurs. 9/27
dj vinnie
6:30-9:30pm
saya trio
10-1am

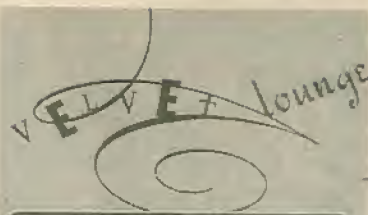
Fri. 9/28
dj label
6:30-9:30pm
josh jones quartet
10-1am

Sat. 9/29
dj tom thump
6:30-9:30pm
om trio
10-1am

Tues. 10/2
boca do rio
6:30-9:30pm
time out
with dj tom thump
10-1am

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DJ MANNY PEREZ
spinning all night long

Saturday 9/29
EVERY SATURDAY:
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DJ Smooth E
DJ Sam Isaak
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W 9.26
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King Street Crossing
Jennifer Yax
Rolling Bolo & the Thundering Clods

TH 9.27
Hip Hop / R&B
\$4 B4 9 / \$7 After
MAXWELL PRESENTS
Live Hip Hop, R&B and
Groovy Beats
Point Les
Camp
plus DJ Blest
w/ Lunar Heights

F 9.28
Alt Rock \$7
AMBOY KELSO
TEN MILE TIDE
SUITE 304 CD RELEASE
PARTY!!!

SA 9.29
Alt Rock \$6 B4 10 pm / \$9 After
9:15pm to close
Second Set
Luce with their new
hit single
"Long Way Down"

Party Show \$15
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Comedy 7-9pm
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TU 10.2
\$5 Bay Area Natives presents...
Kash & DJ Spin CD
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W 3 Thin Acid Angel / Kiss The Girl / Plasticide
F 5 Alien Love Stock / Deadweight
Sa 6 Essence
Tu 9 Mission Players / Wayside / Attila & Dave Project
W 10 Starvin' Like Marvin / Tracey
Th 11 Red Cross Benefit - Notorious



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NORTON RECORDS!

SAT, SEPT 29TH - 2-6 PM

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EX-GIRL

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THUR, OCT 11TH - 6PM

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september

28 fri d+b, breaks, electro
EyePhunk, Hektic,
Forward Thought, Illegal
Beats, & Ripe Sounds DJs
10pm - after hours
\$10<11; \$15 after

29 sat om

Mark Farina - Mateo & Matos -
Rithma - In the lounge; the return of
Mushroom Jazz - Rasta
Cuetip - Mark Johns
10pm - after hours \$15<11; \$20 after

october

3 wed Music Box

Deep House w/ Kenny Hawkes (Paper
Recordings) Mitch - Shawn Hinman - Eo - Joe
Harp 10pm - 2am. \$5<11pm; \$7 after

5 fri psytrance - techno

n:CODE Phil Western
(DJ Philth) from
Download & Plateau
10pm - after hours
\$10<11; \$15 after

6 sat Shattered

Miles Maeda - Tasho & Joné (Stomp /
Panhandle) Solar, & Galen (Pacific Sound /
Sunset) - DJ JZ (aka Joshua)
10pm - after hours \$15.

4 thur Joypad - Chopping Chamel (members
of NEGATIVLAND+ Wobbly) - Gav Smith
Atronaught (Bugz In the Attic, UK)

14 sun Special Live Event w/
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Wednesday

SEPT 26 -
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OCT 3 -
M/3

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Lounge Residents: LITTLE TIM,
GAUTIER ST. DENIS, MAURICE, BARDIA



Thursday

SEPT 27 -
DOUBLE
FUNK
CRUNCH
and
NOTORIOUS

OCT 4 -
TBA
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Friday

MAJOR & HOBBS Present
Square
fridays

SEPT 28 -
ANDY CALDWELL
of SOULSTICE, DJ BIZZI

OCT 5 -
LAZY DOG with
BEN WATT
and JAY HANNAN

Saturday

SEPT 29 -
BB HAYES
(Release SF, resident)
and ANITA LOFTON

OCT 6 -
JULIUS PAPP
(i! Records NY, Stereo UK)
and M/3
(Green Gorilla Records,
Velvet Shop, 2nd Sunday)

420 Mason & Geary
415.693.0777 www.rubyskye.com

music calendar

Thursday 27

From page 53

Ig-nite Amnesia. 8:30pm-2am, \$3-5. Breaks and nu step with residents Chika and Dov. **Joypad DNA Lounge.** 9pm-2am. Down-tempo electronic music with Grant Dell, Asad Rizvi, Richard Summerhayes, Alex Gordon, and resident DJs.

Kit Kat Endup. 10pm, \$12. International funk.

KLEKO Club Six. 9pm-2am, \$5. With Miguel Solari.

Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.

Mi Amor Galia. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa.

1984 Cat Club. 9pm. '80s music.

popscene 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.

Premier Sno-Drift. 9pm, \$5. With Michael Anthony.

Raw Food Oxygen Bar. 6pm, free. With Tony, DJ Mercury, Brendan, Chris, and Jay.

Reform School The Stud. 10pm-4am. With resident DJs Big Red Spun and Poppa Monkeyboy.

Royale 9:30pm-2am. Featuring a rotating cast of DJs.

Solid Light. 10pm-2am. House and 2 step with Monty Luke and guests.

Soulness Hush Lounge. 9:30pm-2am, \$4. DJ Goldmyne and English Steve spin vintage soul and R&B.

Subkulture Venture Frogs, 1000 Van Ness. 409-2550, 9pm-1am. With Zagnut, Dubl-a, Dirty Frank, Fade, and DSP.

Tunnel Top 10pm-2am, free. Funk, dancehall, and hip-hop.

Vault Club 238, 238 Columbus; 434-1308, 10pm. House, club, and trance.

What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

What You Got? An Sabin. 7pm-2am, \$3. House beats with guest DJs Hesohi, Luke, and Layne Fox.

Wish 111 Minna St. 9pm-2am, \$10. With DJ StevieB, Paul Hemming, and Cho Ego.

Worldwide Lounge Royale. 9:30pm-2am. Music from around the world.

friday 28

Rock/blues/hip-hop

Amboy Kelso, West By God, Suite 304 Tongue and Groove. 9pm, \$7.

Chazz Cats Johnny Foley's. 9pm.

Chi Chi Palace, Kindness Voodoo Lounge. 10pm.

Ivy, Actual Tigers Slim's. 9pm, \$12-14.

Kill the Messenger, Motherscratchers Covered Wagon Saloon. 6pm, \$3.

Knoxville Girls, Soledad Brothers,

Hotwire Titans Bottom of the Hill. 10pm, \$8.

Marginal Prophets, Picnic, Sourpuss, Jeni Day Paradise Lounge. 8:30pm, \$10.

Money Mark Amoeba Music. 6pm, free. Justice League. 9pm, \$15. With Lake Trout and Kid Koala.

Leo Nocentelli Boom Boom Room. 9:20pm, \$12. Also Sun/29.

Pinq, Henry Miller Sextet, Stratford 4 Cafe Du Nord. 10pm, \$7.

Poi Dog Pondering, Jessica Will Band Fillmore. 8:45pm, \$21.50. Also Sat/29.

Rebirth Brass Band, Om Trio Great American Music Hall. 9pm, \$22. Also Sat/29.

Southern Culture on the Skids, Slim Cessna's Auto Club, DJ Toby Bimbo's 365 Club. 9pm, \$16.

Swarm, Multiply, Broke Americans Pound-SF. 8pm, \$10.

Vinyl Elbo Room. 10pm, \$7.

Virgil Shaw and the Killer Views Shebeen. 9pm.

Wasteoid, Elephant Man Kimo's. 9pm, \$5.

Bay Area

Kevin Beadles Band, Watsonville Patio, Scott Robertson Stork Club. 10pm, \$5.

Continued on page 61



GLAS KAT

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Wed 26

EXOTICA 9PM - 2AM

• 80'S, FUNK & HOUSE BY MOULTON STUDIOS & E DA BOSS
FEATURING "THE MEN OF EXOTICA" & WOMEN OF GOGO TRIBE" @ 10PM

Thur 27

MEOW - "THE R&B SUPPER LOUNGE"

• 6PM-11PM - DINNER & COCKTAIL SHOW STARRING "PURE ECSTASY"
• 11PM - 2AM - URBAN GROOVES WITH RESIDENTS
• DJ SWITCH & KEVIN ARMSTRONG

Fri 28

THE ROLLING STONES UNAUTHORIZED 7-9PM

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• DINNER AND COCKTAIL SHOW -
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SEQUENCE- RETRO, URBAN GROOVE & HOUSE 10PM-3AM

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• DJ RANDY WONG IN MAIN ROOM FRONT: R TIGGER & THE ERECTOR SET

"GLITTER" HOUSE UPSTAIRS, HOSTED BY BOBECK, DJ NORM STRADLEY, BEN DOREN & B.B. HAYES

Sat 29

TEXTURE - 9:30PM - 2AM

• HOUSE BEATS, 80'S DISCO, URBAN GROOVES
• HOSTED BY EDDIE SOTO, GEORGE BURNS & DIAMOND
• RESIDENT DJs CMJ, SMOOVE, DOUBLE K, DURBAN, JOJO
• LATE NIGHT DINING TIL 11PM & SUSHI BAR TIL 1AM

Tue 2

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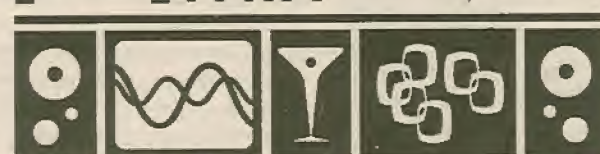
★ And a post-Folsom St. Fair Lounge on Sunday

★ Free Hot Tamales! 7pm ★ DJ Cro the Sidewinder 9pm-11pm

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[26]mix



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THURSDAY KIT-KAT

FRIDAY FAG FRIDAYS

SATURDAY A.M. OTHER WHIRLED

SATURDAY NIGHTS WEEK1 STAPLE 10-4

WEEK2 STRAWBERRY 10-4

WEEK3 G-SPOT 9-2

WEEK4 FUNKTION 10-4

SUNDAY @ 6 A.M. THE ORIGINAL T-DANCE

SUNDAY NIGHTS DEVOTION

Fri., Sept. 28 9 to 11:30pm
POST JUNK TRIO
 Funky Wallpaper

Sat., Sept. 29, 9 to 11:30pm
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Fri 9/28 10:00 \$7
ME FIRST
SOLEDAD BROTHERS
HOTWIRE TITANS

Sat 9/29 10:00 \$7
20 MINUTE LOOP
 CD release party
PERSEPHONE'S BEES
JOHN VANDERSLICE

Sun 9/30 5:30 \$6
FAUN FABLES
BONFIRE MADIGAN
HOARHOUND
PLEASURE CLUB
 featuring James Hall

Mon 10/1 9:00 \$5
PHILIP CLAYPOOL
BROKEN HORSE
DANA HUBBARD

Tue 10/2 9:00 \$10
CURT KIRKWOOD
 of The Meat Puppets
JERRY JOSEPH & THE JACK MORMONS

UPCOMING
 Wed 10/3 \$7
PBR STREET GANG
HELLBILLIES
PHENOMENAUTS

Thu 10/4 \$7
RAPTURE
ZMRZLINA
TROLL
CASITONE FOR THE PAINFULLY ALONE

Fri 10/5 \$10
THE FAINT
THE PATTERN
NOW IT'S OVERHEAD
DJ TRINITY

Sat 10/6 \$10
DETROIT COBRAS
THE LAZY COWGIRLS
KILLER'S KISS

Sun 10/7 \$10
CLINIC
THE STRATFORD 4
TOUCHED BY A JANITOR

Mon 10/8 \$7
NEW END ORIGINAL
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ELEVENTEEN

Tue 10/9 \$6
SECADORA
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FORT ERIE

Wed 10/10 \$8
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RILO KILEY
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music electric habitat calendar by amanda nowinski

Nudism, not nationalism

I am not dreaming this time around. My small world has forever changed. Although I am sad, I am no longer scared. Exhausted by my own paranoia, I have resigned myself to ignoring the testosterone-driven whims of powerful men. If untimely death is my fate, at least I have spent countless hours at the Endup.

As of today I free myself of my own culture, race, tribe, scene, clique, and nationality. I believe that the human animal will not progress until we realize these components of our identity, particularly race and religion — which should be remembered and recorded by scholars and grandchildren — have potentially hazardous qualities. Until we realize this, our future is dismal — we'll kill one another until nothing is left but dust and cockroaches.

Accordingly, I swear to God that I will never believe in Him. What good is God if he sits upstairs raging to the sounds of Tupac and Biggie while we scurry below, waving flags and spitting on one another, desperately praying that the bomb doesn't drop on us? To be fierce, I have learned, is more to the point than being God-fearing. So please, consult the following Precepts of Fierceness. If you agree with them, I'll see you this Sunday morning on the dance floor at the Endup (I'll be topless, in hot pants).

As of today
 I free myself
 of my own
 culture, race,
 tribe, scene,
 clique, and
 nationality.

Twirl at midnight Ravers and club kids, once denounced as frivolous, will now lead the way. Instead of chanting "God Bless America," the sassy children of the underground will shout the more succinct and eloquent "Bitch, you better work that pussy" or "Ho, you better get your twirl on!" In case you are unfamiliar with the power of the twirl, head straight to Taboo (Liquid on Tuesdays).

Get some peace of ass Yeah, yeah, we already know about the "make love, not war" stuff from the '60s, but we must modernize this with, um, more of the same. Clean your sheets and shave your legs. Get ready to plunge into something softer than despair.

Listen to animals Have you ever wondered why your cat doesn't give a fuck about CNN, religion, or race? Why it doesn't think it's cool to bomb Afghanistan? Clearly, animals should have the upper hand. We must consult with them daily. You don't have to be a genius to see that your cat is smarter than George Dubya Bush.

Laugh Rumors are circulating that humor and irony are no longer appropriate. How can we laugh when we live in fear? When we have witnessed the deaths of thousands? I didn't get much laughing done until I heard Dubya's speech on TV last week: "Americans are asking 'Why do they hate us?' They hate what they see right here in this chamber: a democratically elected government."

Put your tits out Last week at the Endup, two female friends removed their shirts and dangled their tits around until a security guard put an end to it. Swinging your tits is far more threatening than declaring that you believe in war. So we must remove our shirts whenever and wherever possible in order to divert attention from nationalism to nudism.

Volunteer at the San Francisco Society for the Prevention of Cruelty to Animals, (415) 554-3087, www.sfsPCA.org/volunteer.html.

Transcript of Bush's Sept. 20 speech: www.cnn.com/2001/US/09/20/gen.bush.transcript.

Please express your support for and thanks to Rep. Barbara Lee (D-Calif.), the only member of Congress to vote against going to war. Send letters to: The Honorable Barbara Lee, U.S. House of Representatives, Washington, D.C. 20515, e-mail barbara.lee@mail.house.gov, or call (212) 225-2661 or (510) 763-0370.

The Bored Collective, spoken word from the dance music community with Camper English, Star Eyes (BASS Kru/Eklektic/Flyer SF), Andrew Smith (XLR8R), Hyper D (Qööl), Mikebee (True Intent), Miguel Fierro (Single Cell Orchestra), John-Paul (Forward Thought/Step), Bay Guardian contributing writer Sylvia W. Chan, and Marke Bieschke's fabulous Circuit Party Puppet Show. Music by Jonah Sharp and Joshi Marshall (Mingus Amungus). Hosted by Billee Sharp. Thurs/27, 9 p.m.-2 a.m. (readings start around 10 p.m.), 26 Mix, 3024 Mission, S.F. \$5. (415) 248-1319.

Loveworks celebrates its fifth anniversary with Matt Valenz, David Harness, Neon Leon, and hosts Nori Castillo and Robnoxious. Sat/29, 10 p.m.-2 a.m., 111 Minna, S.F. Call for price. (415) 974-1719. Twirling is guaranteed at this incredibly fun, mixed house party.

Send comments or tips to amanda@sfbg.com.

Does fiction have a future?



Taylor Antrim:
Invasion
of the narrative
snatchers [p.4]

Stephen Beachy:
What a writer
reads [p.15]

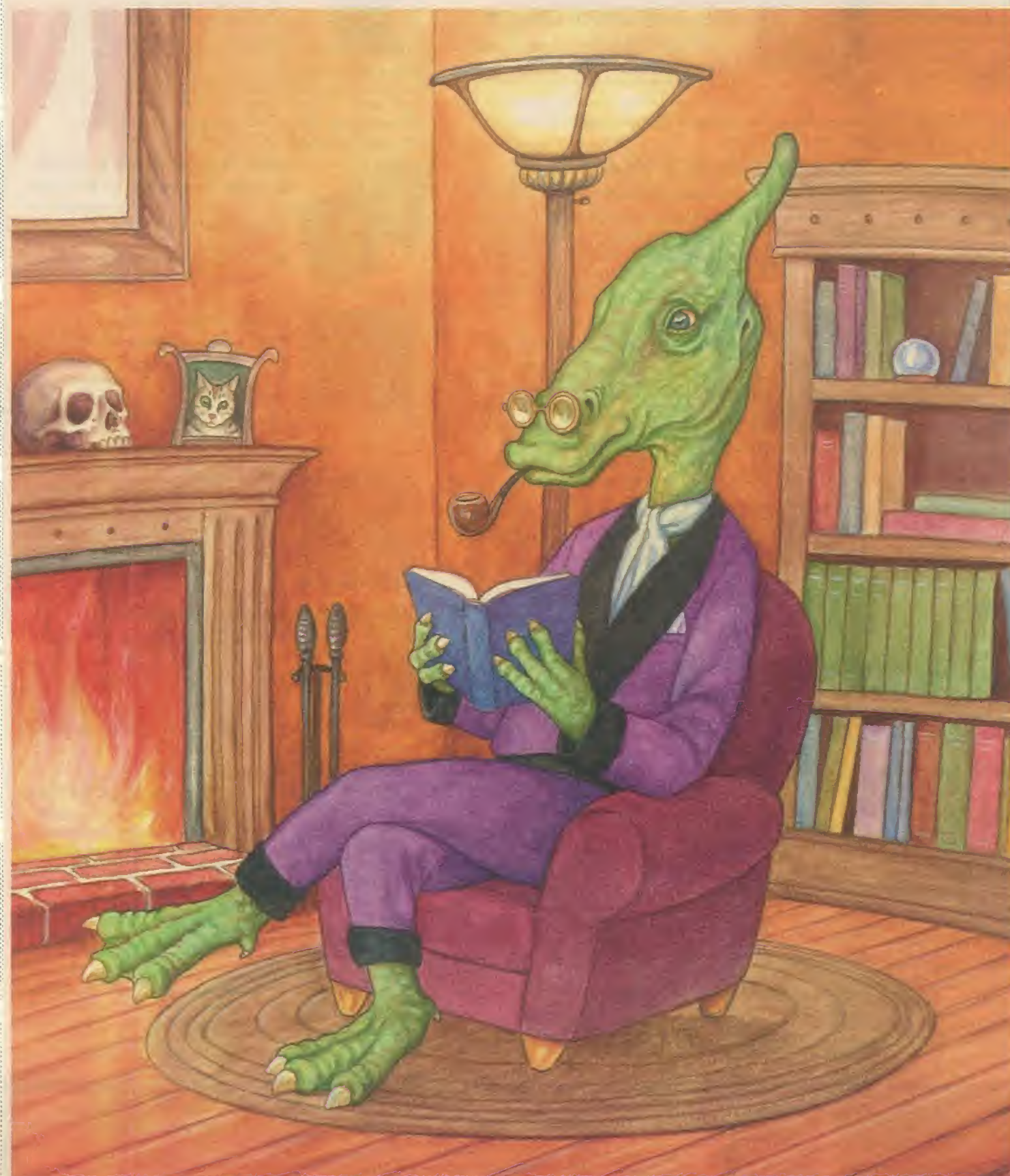
PLUS:

China at war [p.7]

Hammett
in full [p.8]

Peter Plate's
Mission [p.14]

GUARDIAN



A CLEAN WELL-LIGHTED PLACE FOR BOOKS

Calendar of Events - October



Nancy Milford

Monday, October 1 at 7:30 pm

Nancy Milford, author of the bestselling *Zelda*, brings us the authorized biography of Edna St. Vincent Millay, the first woman to win the Pulitzer Prize. *Savage Beauty* is the portrait of a woman as flamboyant in her love affairs as she was in her art.



Kelly James

Tuesday, October 2 at 7:30 pm

In *Dancing with the Witchdoctor*, private investigator Kelly James transports readers to some of Africa's most politically explosive regions, where, despite the brutality, the resilience of the human spirit endures.



Rick Bragg

Wednesday, October 3 at 7:30 pm

Rick Bragg told his mother's story in the celebrated *All Over but the Whiskey*. In the poetic, unflinching introduction, he introduces us to his mother, a singer, writer, bar fighter, possum hunter, roofer, river man, daddy and granddaddy.



Shashi Tharoor

Thursday, October 4 at 7:30 pm

Shashi Tharoor's *Riot: A Love Story* is about cultural collision, the ownership of history, and the impossibility of knowing the truth. This award-winning Indian writer and rising star in the international fiction universe.



Elizabeth Partridge

Saturday, October 6 at 2 pm

Photographer Dorothea Lange captured some of the most desperate and beautiful faces America has ever seen. *Restless Spirit* is Elizabeth Partridge's intimate portrait of Lange's life and work. After the book talk, we will go on a walking photography tour with Ron Partridge, Dorothea's assistant and life-long friend. Bring your camera. Ages 10 and up are welcome.



Sebastian Junger

Monday, October 8 at 7:30 pm

Sebastian Junger, who brought us *The Perfect Storm*, offers more glimpses of danger in *Fire*. This collection takes us from the genocide in Kosovo, to the murderous diamond trade in Sierra Leone, to an inferno in the canyons of Idaho.



Glen David Gold

Tuesday, October 9 at 7:30 pm

Glen David Gold's rich debut, *Carter Beats the Devil*, returns us to the 1920s when America was obsessed with magic. The novel is one man's journey through a magical—and sometimes dangerous—world, where illusion is everything.



Jill Dawson

Wednesday, October 10 at 7:30 pm

In 1923, Edie Thompson and her lover were sent to the gallows for the murder of Edie's husband. The case scandalized London and is still fascinating 80 years later. Jill Dawson's novel, *Fred & Edie*, a Whitbread Prize finalist, retells this dramatic tale of passion and murder.



Paul LaFarge

Thursday, October 11 at 7:30 pm

San Francisco writer Paul LaFarge brings us a novel steeped in history. *Haussmann, or the Distinction* is an account of the life, loves and liaisons of Baron von Haussmann, the great 19th century architect of Paris, and the world in which he lived.



William F. Schulz

Friday, October 12 at 7:30 pm
A Free Event at the Unitarian Center (at Franklin & Geary), SF

Dr. William F. Schulz, executive director of Amnesty International USA, makes a passionate, persuasive case for the cause of defending human rights abroad. Written for even the most skeptical reader, *In Our Own Best Interest: How Defending Human Rights Benefits Us All* reveals the high cost of indifference.



Kinky Friedman

Saturday, October 13 at 7:30 pm

Kinky Friedman has rescheduled! Please join us as our favorite Texan delights us with his two new books, *Steppin' on a Rainbow* and *Kinky Friedman's Guide to Texas Etiquette: Or How to Get to Heaven or Hell Without Going Through Dallas-Fort Worth*.



Antonia Fraser

Monday, October 15 at 7:30 pm

Marie Antoinette: The Journey is the brilliant portrait of the young Austrian princess of Austria who married the French king. Fraser follows the transformation of an ill-prepared girl into a courageous woman, who, in the admiration of even the most hostile revolutionaries in the last days of the ancien regime.



Michael Collins

Tuesday, October 16 at 7:30 pm

The Keepers of the Truth is a literary thriller that combines a small-town murder mystery with an exploration of the death of the American dream. Irish-born Michael Collins was nominated for the Booker Prize for this lyrical novel.



William Mann

Thursday, October 18 at 7:30 pm

William Mann, author of *Wisecracker*, reveals how three generations of gay film artists impacted American cinema in *Behind the Screen: How Gays and Lesbians Shaped Hollywood, 1910-1969*.

Saturday Book Group 10-11:30 am

Please join us for coffee, cookies and conversation. You're welcome to drop in on any meeting.



October 6 with Amy

Love Invents Us by Amy Bloom, (Vintage, \$12)

October 20 with Richard

Breakfast with Scot by Michael Downing, (Counterpoint, \$13)



Michael Chabon

Friday, October 19 at 7:30 pm

Hometown boy makes good! Join us as Michael Chabon reads from his Pulitzer Prize-winning novel, *The Amazing Adventures of Kavalier and Clay*. Possibly the first "Great American Novel" of the new millennium—it's wise and witty and everything a great book should be.



Michael Downing

Monday, October 22 at 7:30 pm

Eastern tradition collides with American individualism in Michael Downing's provocative investigation of Buddhism, California-style. *Shoes Outside the Door: Desire, Devotion, and Excess at the San Francisco Zen Center* explores how a genuine spiritual movement became entangled with elitist aesthetics, the culture of celebrity, multi-million dollar investment portfolios, sex scandals and an unsolved crime. (Our October 20th book group will discuss Downing's acclaimed novel, *Breakfast with Scot*.)

Francisco Zen Center explores how a genuine spiritual movement became entangled with elitist aesthetics, the culture of celebrity, multi-million dollar investment portfolios, sex scandals and an unsolved crime. (Our October 20th book group will discuss Downing's acclaimed novel, *Breakfast with Scot*.)



Alex Shakar & Chip Kidd

Tuesday, October 23 at 7:30 pm

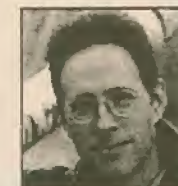
Two original first novels: Alex Shakar's *The Savage Girl* is a cleverly written, scathing look at American consumerism. *The Cheese Monkeys* is book-cover artist Chip Kidd's witty coming-of-age story about headless waterfowl, fake plastic babies, and the basic tenets of graphic design.



Diane Ackerman

Wednesday, October 24 at 7:30 pm

Diane Ackerman, author of *A Natural History of the Senses*, has long delighted readers with her boundless curiosity and lyrical prose. Her new book, *Cultivating Delight*, celebrates the sensory pleasures and wonders of nature that she discovers in her garden.



Leif Enger

Thursday, October 25 at 7:30 pm

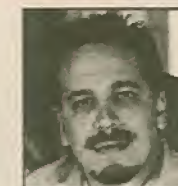
Leif Enger's rhapsodic novel is about a father raising his three children in 1960s Minnesota. *Peace Like a River* is a breathtaking celebration of family, faith and America's pioneering spirit.



Gregory Maguire

Friday, October 26 at 7:30 pm

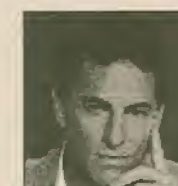
Overtones of *A Christmas Carol* echo in *Lost*, the new novel by Gregory Maguire, author of *Wicked*. While writing about the ghost of Jack the Ripper, Winifred is haunted by a gang of specters and shades, including one rumored to be the inspiration for Ebenezer Scrooge.



Rubén Martínez

Monday, October 29 at 7:30 pm

In *Crossing Over*, Emmy Award-winning journalist Rubén Martínez follows one Mexican migrant family's sometimes tragic journey across the border. Intimate and compelling, *Crossing Over* brings us a family, a town, and a world in motion.



Edward Ball

Tuesday, October 30 at 7:30 pm

Edward Ball won the National Book Award for *Slaves in the Family*. *The Sweet Hell Inside* introduces us to the unique cultural dynasty of one light-skinned black family. The book was inspired by recollections of their 84-year-old family archivist, a distant relative of Ball's.



FLAPDOODLE

HYPE = DEATH

BY THE EDITORS

The flap copy of Jonathan Franzen's massive new novel, *The Corrections* (Farrar, Straus, and Giroux) avers that the book is "a grandly entertaining novel for the new century." That would be the new, or perhaps the latest, American century. Apparently there's no longer any need to say it outright. Or perhaps those marketing-canny scribes are trying to avoid plunging into the cliché-trap of calling the book "the great American novel," as the September/October *Poets and Writers* does, with a snappy cover photo of the author to boot.

The Great American Novel. The novel as great as America itself. It's an idea that has seized the imagination of many an ambitious postwar writer with an eye to glory, fame, riches, posterity. As if American culture has ever been literary in any meaningful way. As if the Great American Novel, that elusive Bigfoot of our literary life, is anything other than a fairly small-potatoes manifestation of our exhausted imperial impulse, our drive to smother the whole world with our huge, noisy, clumsy ways and crude artifacts.

Those jolly hypsters at *Kirkus Reviews* actually compare Franzen to Tolstoy. Of course, this is absurd — also illustrative of how damaging hype culture is to the frail flower of American letters. It is not Franzen's fault that he cannot fairly be compared to Tolstoy; like every other living American, he had no say in being born in a place and time that has no use for written culture or anything else that might be a distraction from the trivial pursuit of materialist junk that, along with cable TV and a spastic jingoism, has become the sad substance of American life. But it is his fault that he's on the cover of *Poets and Writers* and *Vogue* and wherever else, that he's allowing himself to be turned into a puffy caricature, a balloon in some bookish echo of the Macy's Thanksgiving parade. A book is a public fact; its author isn't — or shouldn't be.

Sorry, busy scribes! There is no Great American Novel, there never will be, there can't be. It is a self-canceling phrase, an oxymoron, a symptom of our desperate grandiosity. There is only hyped crud — detritus of a shallow, crumbling civilization — and dissent from the whole awful business: the refusal to con or to be conned, to accept, as good, work we know to be bad, phony, and evanescent.

Hype = death. Let's get that on some *Vogue* cover one of these days.

• • •

And speaking of our crumbling empire, a new book reminds us that we've been dreaming of our death by fire for a long time. The World Trade Center attack is truly the return of the repressed, a literal translation of the American political unconscious. Sebastian Junger, disaster-loving scribe of *The Perfect Storm*, has just published *Fire* (Norton), a tale of a giant canyon fire in Idaho and the people who fight it. Like the Pentagon, Idaho symbolizes "America," patriotism, safety. Strange that we'd pay to read about it burning, and that we gobble up every action movie that features a Godzilla-stomped World Trade Center, and yet when the real thing happens, we're totally unprepared. Perhaps this is proof that — despite the pundits who would argue otherwise — we never really intend for our fantasies to become reality.

• • •

On a more serene note, we're pleased to see that the wise and brilliant Ursula Le Guin has published a sixth entry in her acclaimed Earthsea series, *The Other Wind* (Harcourt Brace), a fantasy novel about growing old and dying gracefully. As her aging heroes contemplate the pleasures of retirement — gardening, tending the goats — they are pulled once again into political and spiritual turmoil on the world of Earthsea, where the dead are doomed to haunt the living until an ancient spell has been broken. We have never read such a poignant account of letting go, of knowing when it is appropriate to die for the sake of social change. *The Other Wind* follows closely on the heels of Le Guin's spectacular *The Telling* (Harcourt Brace, 2000), a science fiction novel about political repression and undestroyed hope on a planet whose problems we may recognize as our own. The septuagenarian's writing is as powerful and intelligent as it was 40 years ago. ♦



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"Urgency seems to attach itself these days to the idea of a tale taken directly from life rather than one fashioned by the imagination out of life."

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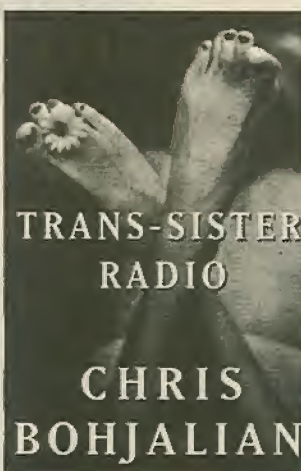


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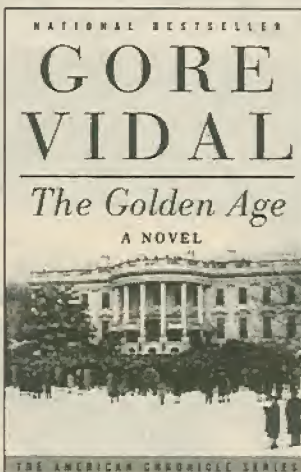


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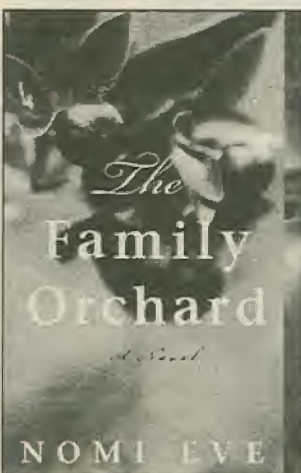
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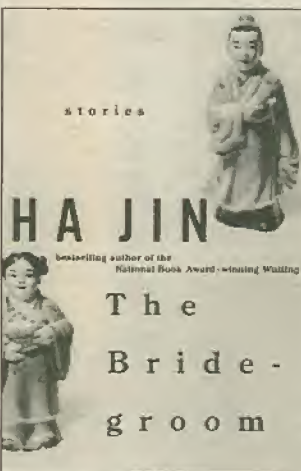


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Story of my life

The true-life tale of how true-life tales are crowding out fiction

— and why this is bad

BY TAYLOR ANTRIM



Does anybody read James Thurber anymore? A *New Yorker* humorist from the first half of the century, he mostly wrote “casuals,” short, curious, cranky, occasionally funny nonfiction bits — literate bathroom reading — that found a home in the magazine’s Talk of the Town section. Collections of those brief, memoir-y things were best-sellers in their day, but like spindrift, they’ve proved too lightweight to settle and survive. Thurber’s reputation rests on the strength of one sturdy little 1947 story, “The Secret Life of Walter Mitty,” anthologized in perpetuity for high schoolers breaking into postwar lit.

You probably remember this one. Walter Mitty is a cowed, distracted, aging husband in Waterbury, Conn., whose secret life of daydreams provides respite from his patronizing, emasculating wife (which Thurber’s women tend to be). In his daydreams, Mitty is a crack fighter pilot, a daring world-class surgeon, Walter Mitty the Undefeated staring defiantly down the barrels of the firing squad. His nattering, scolding wife constantly interrupts his reveries: “It’s one of your days,” she says. “You’re not a young man any longer,” she says. Again and again he plunges back into dreams because imagination keeps despair, age, boredom at bay.

There are two lessons from “Mitty.” One is that the impulse to create stories, to fictionalize, is central to the human condition. Two is that fiction stands the test of time. Unlike the tangle of nonfiction Thurber spooled out over the years, “Mitty” continues to be read.

Those maxims bear repeating here in 2001, because nonfiction, or nonfiction that masquerades as fiction, nonfiction that aspires to be fiction, nonfiction that wants to be fiction when it grows up, is in sudden, best-selling vogue. Contemporary American writers, especially young ones, drawn perhaps to the relative ease of telling their own stories, have taken a cue from Thurber’s casuals, rather than from “Mitty,” and their memoir-y things now crowd the shelves. From the well-known to the relatively less known, these writers include Dave Eggers, David Sedaris, Sarah Vowell, Meghan Daum, and Brett Leveridge. They all write something called “narrative nonfiction” or “creative nonfiction,” introspective navel-gazing in often lovely prose, work that uses the conventions of fiction (scene, detail, character, dialogue) the way fishers use bait.

Conventional journalists they are not; nor are they really essayists, at least not in the tradition of the hot-shot older crowd — Norman Mailer, Tom Wolfe, John McPhee, Joan Didion — since they don’t tackle philosophy, politics, history, geology, or

fishing. They mostly tackle themselves. Their writing feels like fiction, but it isn’t, quite. It feels like memoir, but their memory is mostly short-term, immune to history, obsessed with the present. Thurber called his own writing “not a joyous form of self-expression but the manifestation of a twitchiness at once cosmic and mundane.” And narrative nonfiction does often feel twitchy, restless, genre-less, and adrift. Thurber again: “[Memoirists] sit on the edge of the chair of Literature.”

The current club of nonfiction writers situate themselves just off the wing of fiction. They riff on their life stories; they compress time, invent anecdotes, etc. Daum warns us that some of the stories in her book, *My Misspent Youth*, “never even happened.” Leveridge and Vowell suggest fiction in their book titles, respectively, *Men My Mother Dated* and *Other Mostly True Tales* and *Take the Cannoli: Stories from the New World*.

But fiction is not simply fibbing about your own story; it involves an act of artistic modesty, removing yourself from the action, something Eggers especially has no interest in: “The author ... could not conceive of making up a story or characters,” he writes, “especially when there was so much to say about his own, true, sorry, and inspirational story, the actual people that he had known, and of course the many twists and turns of his own thrilling and complex mind.”

Still, like a weed-thin geek in the school yard, truth gets pushed around in narrative nonfiction, at times to great effect. David Sedaris has built a career out of short, allegedly truthful autobiographical pieces, full of characters from his life who are so outrageous and comic — his midget guitar teacher, his grandmother, Ya Ya, who eats seed out of neighbors’ bird feeders — that they strain credibility. But reality, in Sedaris, isn’t the point. He’s one of America’s funniest memoirists, and strict truth, one gets the feeling, doesn’t really set up the gags.

So why doesn’t Sedaris do fiction writing? His first book, 1994’s *Barrel Fever*, was primarily fiction, all of it first person, but those “I”s were genius, anarchic inventions: the murderous housewife saddled with her husband’s Vietnamese love child; Glen, author of the watchdog “Homophobia Newsletter.” *Me Talk Pretty Some Day* is Sedaris’s latest, and it is the most plausible, the truest to life, and the least consistently funny of all of his books. This one is more informally written than the others, in a conversational register, enjoyable, amusing, but less imaginative and somehow more lightweight.

Toward the end of the book, in a piece called “The Late Show,” Sedaris teases us with what he could do given his gift for imaginative writing. He’s awake with insomnia,

dreaming up stories, Walter Mitty-style: "I pass the time by replaying one of my current ongoing fantasies.... They're like movies I edit and embroider and watch over and over again, regularly recasting the villains and updating the minor details." Three plots follow in which Sedaris plays a miracle scientist, a gay boxer, and "a pretty, slightly chubby White House intern." Nothing helps; he stays awake: "My dramas don't help me sleep, they simply allow me to pretend that I'm somebody else, someone who's not lying saucer-eyed on a sweat-drenched mattress, watching the minutes flap forward and awaiting the dawn of another dry day." The lesson? Real life is so much less interesting than dreams. So why not write the dreams down?

A whiff of *who cares?* surrounds these collections of autobiographical pieces (excepting Sedaris's like stale perfume. Leveridge's curious *Men My Mother Dated and Other Mostly True Tales* devotes 80 or so pages to descriptions of each of his mother's boyfriends, then another 100 to episodes from the author's life, some killingly mundane (Leveridge overcomes his fear of massage, Leveridge feels old on his birthday).

MY MISSPENT YOUTH

By Meghan Daum.
Open City, 177 pages, \$14.

A HEARTBREAKING WORK OF STAGGERING GENIUS

By Dave Eggers. Vintage, 485 pages, \$14.

MEN MY MOTHER DATED AND OTHER MOSTLY TRUE TALES

By Brett Leveridge.
Villard, 187 pages, \$19.95.

ME TALK PRETTY ONE DAY

By David Sedaris.
Back Bay, 272 pages, \$14.95.

TAKE THE CANNOLI: STORIES FROM THE NEW WORLD

By Sarah Vowell.
Touchstone, 224 pages, \$12.

SARAH

By JT Leroy. Bloomsbury, 160 pages, \$13.95.

Vowell has higher aspirations, and she's a better, more amusing writer. The pieces in *Take the Cannoli* edge closer to essay than to simple diary entries, a good thing, given Vowell's age: 30ish. She has less life to recollect than conventional memoirists, and the life she does lay out is fairly conventional: she loves Elvis Presley and Frank Sinatra, she's left-wing, she's addicted to coffee, she's a bit of a romantic when it comes to the beats and the Chelsea Hotel. Her best material surfaces when she builds a simple recollection around a single idea, such as the Apocalypse. "The End is Near, Nearer, Nearest" succeeds on the strength of its organization: she recounts her Armageddon-fearing, Bible-thumping youth, her antinuke club in high school, her dabbling with Bay2K, a Marin County-based millennial feel-good community group. Her conclusion is very Vowell (and a symptom of this whole group of writers): the quotidian banishes fear of

the End. "Behold: my revelation: I stand at the door in the morning, and lo, there is a newspaper, in sight like unto an emerald," she writes. "And holy, holy, holy is the coffee, which was, and is, and is to come." Newspaper and coffee are the worn debris of Vowell's day, grist for her mill, but for the reader merely familiar. Hers is a nagging hubris common to these writers of introspective nonfiction. Reading along, we're thinking, "Why your life? Why not someone else's?" Fiction writers never get asked these questions. They are knee-deep in invention, and newspapers and other junk are not their own.

Like Vowell's book, Daum's *My Misspent Youth* is a crash course in its writer. To some degree the success of narrative nonfiction rests on the strength of its voice — and Daum's is pretty strong. The title essay is a stirring confession about her accumulation of debt while living in New York in her 20s. Her old-fashioned, romantic tastes — hardwood floors, platform beds, fresh-cut flowers in her apartment, good shoes — outrun her income as a writer. The piece feels honest, and it has the aesthetic of fiction; her great opening line could be that of a novel: "Earlier this summer I was walking down West End Avenue in Manhattan and remembered, with a sadness that nearly knocked me off my feet, just why I came to New York seven years ago and just why I am now about to leave."

Other autobiographical pieces are equally well told — "Music Is My Bag," about her clarinet-playing youth, "American Shiksa," about digging Jews. Daum's reportorial pieces — about airline attendants, about a polyamorous "family" — aren't nearly as sharp, possibly because they're not about Meghan Daum. "These pieces are not confessions," she writes in her introduction. But the best among them certainly feel like confessions, embellished perhaps in the manner of a fiction writer (she's a product of the fiction program at Columbia University). Nevertheless, by taking herself as her own subject, she maintains a narrowness of perspective, and as a result, her book lacks fiction's breadth.

Can self-obsessed narrative nonfiction — beset by hubris, narrow in scope — make great art? Eggers certainly thinks so. "This is like making electricity from dirt," he writes in *A Heartbreaking Work of Staggering Genius*. "It's almost too good to be believed, that we can make beauty from this stuff." The "stuff" is the author's passage through his mid 20s and the fallout from his parents' double death from unrelated cancers; the "beauty" is the telling of it, *AHWOOG*, all 400-plus pages of it.

If Sedaris, Leveridge, Vowell, and Daum write collections of nonfiction

Continued on page 6

The Booksmith

October Author Events

URSULA K. LE GUIN — Tuesday, October 2, 7 pm



Alder fears sleep. He dreams of the land of death, and of his wife who died young and longs to return to him. She kissed him across the low stone wall that separates our world from the Dry Land — where the grass is withered, the stars never move, and lovers pass without knowing each other. The dead are pulling Alder to them at night, and through him they may free themselves and invade Earthsea. Join us as we welcome Ursula K. Le Guin as she reads from *The Other Wind*, the author's first Earthsea novel in ten years.

This event will take place at the Park Branch Library, 1833 Page Street, 2 blocks from The Booksmith.



MONA SIMPSON — Wednesday, October 3, 7 pm

Mona Simpson's first three novels, including the acclaimed *Anywhere But Here*, explore the lives of characters who leave home in search of themselves. In her latest work, *Off Keck Road*, Simpson investigates the consequences and circumstances of staying, rather than going. "Off Keck Road should not be read in public places, against the certainty of tears." *Atlantic Monthly*.



MOON UNIT ZAPPA — Thursday, October 4, 7 pm

In *America the Beautiful*, actress, musician, stand-up comic and debut novelist, Moon Unit Zappa has taken a broken-heart story and given it a twist all her own. Edgy, energetic, emotionally honest and perhaps a little autobiographical, Zappa's story is a comic romp on the wilder shores of the West Coast.



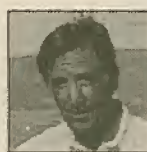
LILY BURANA — Friday, October 5, 7 pm

Written with a novelist's voice and a journalist's eye, *Strip City* is a shrewd take on the seamier side of America. It is also the ultimate road trip book — a daring and disarmingly honest odyssey across America with an ex-stripper who dusts off her dancing shoes for a farewell tour. Join us as we welcome journalist and sex-positive feminist Lily Burana.



EDITH JENKINS — Tuesday, October 9, 7 pm

Selected Poems, by Edith Jenkins, draws from more than five decades of political and literary life. Equally elegant and engaged, Jenkins' poetry encompasses the personal, the political and the philosophic. "A poet distinguished by luminous intellect, wit, passionately controlled depth and range of experience." Tillie Olsen.



DAN GERBER — Monday, October 15, 7 pm

A Second Life: A Collected Nonfiction brings together the best of Dan Gerber's essays and magazine stories, many of which have appeared in publications such as *Outside*, *Playboy* and *Sports Illustrated*. The author limns his experience as a professional racing driver, journalist, sailor, and fisherman with a poet's eye and novelist's gift for narrative, believing, as he states in the introduction, that our truest lives must be imagined.



ALBERTO MANGUEL — Tuesday, October 16, 7 pm

Alberto Manguel is a novelist, translator, editor and essayist. His remarkable *Reading Pictures: A History of Love and Hate* looks at the work of great artists - from the familiar to the undiscovered - and examines the stories behind them, while tracing the passage of life into art. More a tour of the psyche than of a museum, this book dares to ponder, with contagious wonder, why create?



PAUL DICKSON — Tuesday, October 23, 7 pm

Forty-four years ago, the Soviet Union launched Sputnik, the first man-made satellite. Sputnik marked a turning point in the cold war, and the dawning of the space age. And suddenly, the mood of America changed from one of confidence to one of fear. *Sputnik: The Shock of the Century* by Paul Dickson tells the story of the day everything changed.



ARMISTEAD MAUPIN — Thursday, October 25, 7 pm

The Night Listener is something different from Armistead Maupin, the bestselling author of *Tales of the City*. While the telling details and apt phrases still evoke, and San Francisco remains the setting, suspense and mystery claim new prominence in what has been called the author's most ambitious and daringly imaginative novel.

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True-life tales

From page 5

tion short stories, Eggers has written the nonfiction novel. What is this thing? It's narrative as total regurgitation, unmediated, uncrafted, often brilliant, an enormous vomitorium of a book. "We are purgers, Beth and I," he writes (Beth is his sister). "I don't hold on to anything anymore. Pain comes at me and I take it, chew it for a few minutes, and spit it back out. It's just not my thing anymore." Much of the book does feel half-masticated, which is largely a shame, because Eggers's most electric writing, the closest he comes to beauty, is in the moments when he slows down to craft a sentence, those places where he sounds most like a fiction writer. The opening line, for instance: "Through the small tall bathroom window the December yard is gray and scratchy, the trees calligraphic."

Eggers acknowledges (in his protracted Acknowledgements and elsewhere) that he wrote a memoir and not a novel simply because he couldn't make anything up. "The point is," he writes, "the author doesn't have the energy, or more important, skill, to fib about this being anything other than him telling you about things, and is not a good enough liar to do it in any competently sublimated way." What he's then left with is memoir, but, he acknowledges, "there are perhaps too many memoir-sorts of books being written at this juncture, and that books, about real things and real people, as opposed to kind-of made-up things and people, are inherently vile and corrupt and wrong and evil and bad..." So what to do? Eggers supplies the answer: "PRETEND ITS FICTION," a piece of advice heeded by many.

But the book is more like a diary, a faithful record of his life in San Francisco, down to the names of the bars, the phone numbers of his friends. Is this interesting? Occasionally. Eggers is, above all, critic proof, and he's anticipated our impatience. Under "Rules and Suggestions for Enjoyment of this Book" he writes, "Many of you might want to skip much of the middle, namely pages 239–351, which concern the lives of people in their early twenties, and those lives are very difficult to make interesting, even when they seemed interesting to those living them at the time." This is the anxiety of the memoirist, particularly the young memoirist. All worries aside, however, Eggers puts faith in introspection, in self-revelation as redemption. He's relentlessly self-exposing, a self-described Christ figure. Midway through his book, an interviewer asks how many of his early-20s peers are as self-obsessed as he. Eggers answers, "All the good ones."

The best essayists of the past, such as Didion in her brilliant 1968 collection of nonfiction, *Slouching Towards Bethlehem*, understood that the gaze must be directed outward to keep things interesting. (Didion was and is, of course, a novelist as well as an essayist.) "At no point have I ever been able successfully to keep a diary," she writes, "and on those few occasions when I have tried dutifully to record a day's events, boredom has so overcome me that the results are mysterious at best."

Of course, fiction, I mean the real thing, not just exaggeration of the truth, redresses the problem of self-obsession. By its very nature fiction cannot be solipsistic, even when it bears the mark of autobiography, as in *Sarah*, JT Leroy's brilliant and kaleidoscopic novel of last year. Leroy, who published *Sarah* at the age of 20, grew up in circumstances similar to those he describes in his novel: he was a "lot lizard" turning tricks with his mother at truck stops in the South. His book, however, is not a diary, not a memoir, but a novel that takes the author's experience and creates a new landscape out of it, full of hallucinatory imagery: the talismanic Jackaloup, the guardian angel pimps, the sinister princess Pooh. Reading *Sarah* is harder work than reading any of the other books mentioned here, perhaps because it invents its own world and is therefore *transporting*. Eggers and Daum and Sedaris write within a comfort zone, using the landmarks we see every day.

And perhaps this is why the memoirists are so popular. Autobiography may not always be compelling, but it is certainly easy — both to read and, one suspects, to write. Autobiographies are also more commercially viable than fiction, and this could be their biggest appeal. NPR's *This American Life* has provided an outlet for Sedaris, Vowell, and Leveridge, and *The New Yorker* has published personal narratives from Eggers and Daum. Sedaris and Eggers have scored best-sellers. Would *AHWOSG* have sold as many copies if it had been labeled fiction? Is fiction intimidating and foreign in a way that nonfiction is comforting and familiar? Don't we need narratives like *Sarah* to relieve the humdrum routine of daily life? Aren't we all like Walter Mitty? Isn't all this "truth" a little wearying?

Perhaps the vogue for solipsistic narrative nonfiction will self-correct. Few autobiographies admit sequels (Sedaris notwithstanding); they usually tend toward exhaustion. Having exposed the self in one book, it's hard to imagine doing it again. What would Eggers's second book be about? A heartbreaking account of his thirties? He's hinted that he's at work on a novel. I bet it will be good. ♦

Taylor Antrim is a writer in New York.

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The great war and modern China

The personal was political in the Sino-Japanese struggles of the 1930s

BY DEBORAH PEIFER

How do we know what we know? We think we know what we know because of a preponderance of the evidence, but how do we evaluate evidence?

A history professor once told me to be very wary of preserved documents. "Ask yourself," she said, "who decided that this document should be saved, while others were very likely destroyed? Who was in charge when the decisions to spare or obliterate were made?"

Feminist scholar Dale Spender encourages us to ask one important question about anything called common knowledge: in whose interest is it that I believe this to be true? She doesn't mean throw out everything with which you disagree, of course, but she does insist that we raise the issue, rather than swallow things whole.

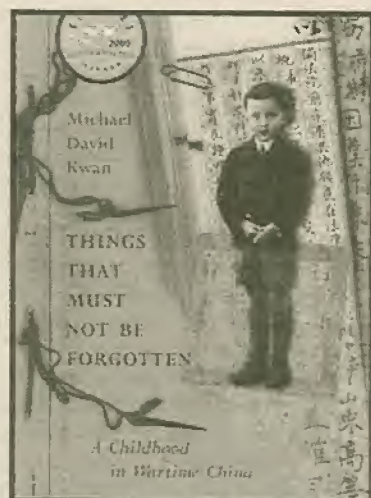
Two new books, one a personal memoir, the other a collection of essays, both concerned with China and World War II, raise important questions about what history means and how active a part readers of history must play in evaluating the historical record.

China in the 1930s was a nation struggling to define itself. Even as the Japanese were taking over huge sections of the country, a state of latent civil war existed between the Kuomintang government of Chiang Kai-shek and the Chinese Communist Party. Michael David Kwan was the child of a Chinese father and a European mother. In the China of the 1930s that made him a despised half-caste. Kwan explains that "to this day, Chinese of mixed blood exist in limbo." Although his father's wealth and social position provided privilege and protection for the boy when Japan invaded China, being other than a pure Chinese meant threats to his safety from the Japanese occupiers as well as the Chinese.

It is against this tumultuous backdrop that Kwan has written *Things That Must Not Be Forgotten*, the story of a childhood spent in remarkable times. It would seem that nothing could be closer to an accurate accounting than an individual's telling of his own life, yet Kwan himself raises issues of the reliability of memory in his introduction: "China from the mid-1930s to the late 1940s was a tangle of contradictions. The joy and the pain of those years shaped me into what I am. Some people and events from my early life remain as vibrant as yesterday, while the mind, for unfathomable reasons of its own, hides others behind a protective scrim, keeping them tantalizingly out of reach." Despite the

difficulties of memory, he explains, "this is a story I feel compelled to tell."

It is a story that we are equally compelled to hear. Covering a period from age 4 to 12, Kwan shows us his world in torment, allowing us to see through his young eyes the terrors he endures during the war. His experience with bullies



in various schools (he is always an easy target, thanks to that tell-tale brown hair) is told with real anger and genuine pathos. Perhaps most frightening is the way in which atrocities become commonplace. Kwan's father's position meant that his home was in a protected enclave, but outside the enclave "the Japanese held sway.... Aside from public executions, which were routine, random killings also took place almost daily.... One morning, I saw a beggar

THINGS THAT MUST NOT BE FORGOTTEN: A CHILDHOOD IN WARTIME CHINA
By Michael David Kwan. Soho Press, 244 pages, \$26.
THE NANJING MASSACRE IN HISTORY AND HISTORIOGRAPHY.
Edited by Joshua A. Fogel. University of California Press, 264 pages, \$15.95.

decapitated.... Though these things happened only a few streets away from the house, none of it really concerned us."

At the same time, he offers an adult perspective on his father's activities in the resistance that serves to remind us of the extraordinary courage shown by individuals in great peril. *Things That Must Not Be Forgotten* is an astonishing memoir, filled with humane moments that stand in sharp relief to that inhumane time.

While Kwan was struggling to survive school in Beijing and Qingdao, something was occurring in the capital city, Nanjing. That something has been described, depending on the speaker, as the

Rape of Nanjing, the Nanjing Incident, the Nanjing Massacre, and the Nanjing Atrocity. Regardless of nomenclature, what is not arguable is that when the Japanese army invaded Nanjing in 1937, thousands of noncombatants and unarmed soldiers — perhaps as many as 200,000, perhaps more — were slaughtered. Many women were raped. The numbers involved are both utterly important and ultimately meaningless. As editor Joshua Fogel explains in his introduction to *The Nanjing Massacre in History and Historiography*, the disagreement about the numbers enables some Chinese to inflate the number of victims "to render the Nanjing Massacre as gruesome an event as ever witnessed in world history," while allowing some Japanese to "do everything in their power to push the figures lower and lower ... to normalize the events and portray them as understandable actions given the bloody circumstances of the war then underway."

"While those Chinese following the first logic now argue that more than 300,000 were killed and 80,000 raped, Japanese following the second argue that fewer than 100 were killed and very few raped," Fogel continues. "The contributors to this volume are all of a mind that a great massacre occurred, and whether 200,000 people were killed or 240,000 does not alter the dimensions of the horror."

How is it, then, that this great massacre was, until recently, little known in the West save by scholars, little known in China, and, whenever possible, virtually ignored in Japan? The American excuse, of course, has to do with our tendency to see World War II as extending from Pearl Harbor in December 1941 to Hiroshima in August 1945, with a side trip to Normandy in June 1944. That Japan had been at war with China since 1931, or that the rest of Europe had been at war with Hitler since 1939, is of little interest to our insular selves.

But how can the Chinese have ignored the massacre? Mark Eykholt's extraordinary essay, "Aggression, Victimization, and Chinese Historiography of the Nanjing Massacre," speaks to that very point, as he locates the meaning of the massacre in the development of the Chinese nation after the takeover by the Communists. He explains that China, asserting itself as a major power, had no interest in claiming the status of victim of Japanese atrocities. That attitude changed as China's official perspective of its relationship with Japan changed. Eykholt's essay is dense but well worth the effort, laying out the historiography of the massacre in popular and official cultures.

Each essay in this collection offers valuable insights into the way that history works, when it does, by sifting evidence, evaluating information, and reaching reasoned conclusions. *The Nanjing Massacre* is an extraordinary lesson in how we know what we think we know. ♦

Deborah Peifer is a Bay Area critic who used to know, but they changed it.



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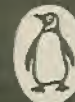
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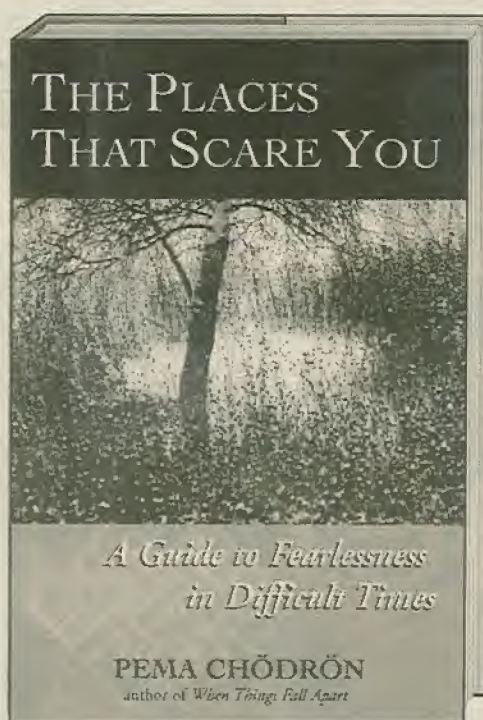
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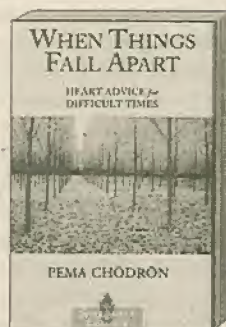
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reviews

Dashiell Hammett: Crime Stories and Other Writings

By Dashiell Hammett. Library of America, 940 pages, \$35.

Dashiell Hammett flirted with the idea of collecting the stories he'd written for pulp detective magazines but ultimately never sanctioned such a work. In a 1929 letter to his publisher he wrote, "I'd want to rewrite the stories ... there are possibly fifty or sixty thousand words out of the quarter million that I'd throw out as not worth bothering about."

It's hard to imagine Hammett's lean stories yielding this much to anyone's blue pencil. But that's precisely what took place between the time Hammett's stories appeared in pulp detective magazines like *The Black Mask* and their publication in such collections as *The Big Knockover* and *The Continental Op*. Editor Steven Marcus kindly restores the cuts made by anonymous book editors. The difference isn't earth-shattering, but at least it's the genuine article. For Hammett completists, that is enough to commend this volume.

Two nonfiction pieces that draw on his professional experience are included here. "From the Memoirs of a Private Detective" is composed of 29 brief, almost aphoristic, asides. Among them: "I know a man who once stole a Ferris-wheel" and "I was once falsely accused of perjury and had to perjure myself to escape arrest." Also in this vein is a funny bit called "Suggestions to Detective Story Writers" that originally ran as part of a newspaper column. Increasingly irate at the lack of practical knowledge on the part of his contemporaries, Hammett was moved to write, "When an automatic pistol is fired the empty cartridge-shell flies out the right-hand side. The empty cartridge-case remains in a revolver until ejected by hand."

Hammett shows no such limitations — technical or otherwise. His early work crackles with close-quarter brawls and gun battles, intricate plots, snappy patter, and last-second twists. In his portrayals of violence Hammett bridges the gap between the cartoonish western and pirate novels of the late 19th century and the depiction of blood and gore on film. Many of Hammett's descriptions — the gunshot to the head splattering blood on a window behind, a thrown fist opening a river of blood — are today stock movie shots. His rhythms and sequencing, with spare segues and staccato dialogue, prefigure the noir cinema of the 1940s much more than they do the work of such literary followers as Raymond Chandler and James M. Cain. This collection illuminates a vital and exciting time in Hammett's career. It's

not complete; missing from the present volume are any of the Sam Spade stories, as well as any of Hammett's work for *True Detective*. Still, with 24 stories and weighing in at more than 900 pages, this is the closest thing going to an omnibus edition of Hammett's short fiction, and it'll certainly do until that omnibus finally appears. (Adam Mazmanian)

Fury

By Salman Rushdie. Random House, 272 pages, \$24.95.

Salman Rushdie is screaming at us. Modern life is crass and materialistic! People have become shallow and dehumanized! Everything is for sale, for a price! I am a babe magnet — really! Except for the last claim, none of that could possibly qualify as news.

OK, that was catty. But if ever Rushdie deserved to be soundly whacked, it would be for his new novel, *Fury*, not for the eternally maligned and infinitely better *Satanic Verses*. *Fury* feels like a slapdash effort that the author's heart wasn't really in, other than to pay tribute to his latest squeeze (the lovely young model to whom the book is dedicated, and who is clearly the inspiration for *Fury*'s main female character, just as the narrator unfortunately bears more than a passing resemblance to Rushdie). Part nasty *roman à clef*, part wooden sci-fi shtick, part romance-tragedy-murder mystery with a dash of already-dated cyberchic, the book is an awkward pastiche that fails to work on so many levels. Which is too bad, because somewhere underneath it all is a good, or at least interesting, novel screaming to get out.

After a life of small failures, accumulating disappointments, and repressed self-loathing, Malik Solanka is a man in pain — pain that's mutating rapidly into self-pity and uncontrollable rage. So he abandons his wife and toddler in London and runs off to New York to try to "erase" his old self in hope of quieting the beast within. Failing at that, and beginning to see the possibility of salvation in a new love, he decides to re-create himself in an act of imagination that quickly spins into nightmare.

Not a terrible premise, but things start to bog down in the babes-dig-me middle section of the book, then deteriorate rapidly in the can't-tell-reality-from-sci-fi silliness at the end. A lot of the ideas Rushdie chews on and then spits out could have been compelling if he'd taken the time to develop them. But that's the problem throughout *Fury*: it's as if Rushdie was in such a hurry to get the words on the page that he couldn't take time to make sure they were worth it. (Eileen Ecklund)

Continued on page 13

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Teach yourself JavaScript the quick and easy way! This Visual QuickStart Guide uses pictures rather than lengthy explanations. You'll be up and running in no time!

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By The Adobe Staff
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OCTOBER 2001 CALENDAR OF EVENTS

BLACK OAK BOOKS NORTH BEACH

A New Series of Author Events

Wednesday October 3 7:30 pm

An evening of mystery writers with **Cara Black**, author of *Murder in Belleville*, **Oakley Hall**, author of *Ambrose Bierce and the Death of Kings*, and **Ayelet Waldman**, author of *The Big Nap*.

Saturday October 6 2:00 pm

Charlie Eckert and **Addi Somekh** will fashion some of their magnificent and dreamlike balloon hats, many of which are modeled on the citizens of the world, in their new book, *The Inflatable Crown Balloon Hat Kit*.

Wednesday October 10 7:30 pm

Mandy Aftel will read from her new book, *Essence and Alchemy: A Book of Perfume*, which is as exquisite and beautifully crafted as her one-of-a-kind fragrances. She will also be demonstrating how she blends the delicious scent she calls "Alchemy."

Thursday October 11 7:30 pm

Jerry Mander will lead a discussion on the damaging effects of globalization, with guests to be announced. Please check our website for updates on this event.

Tuesday October 16 7:30 pm

Rafaela G. Castro explores one of the sources of the rich and unique Chicano culture in her fascinating and sometimes surprising new book, *Chicano Folklore: A Complete Guide to the Folktales, Traditions, Rituals, and Religious Practices of Mexican Americans*.

Thursday October 18 7:30 pm

Robin Tolmach Lakoff will discuss *The Language War*, a brilliant analysis of how the media's use of language shapes both public attitudes and social policies.

Wednesday October 24 7:30 pm

Neil Larsen will discuss his new book, *Determinations: Essays on Theory, Narrative and Nation in the Americas*, which uses a Marxist approach to examine postcolonial theory and provides critical readings of a range of postcolonial narratives.

Monday October 29 7:30 pm

Malcolm Margolin, publisher of Heyday Books and *Bay Nature* magazine, will host *Nature and the City*, a celebration of the natural wonders of San Francisco both past and present. Joining him will be **Pete Holloran**, a former President of the San Francisco chapter of the California Native Plant Society, who was involved in the revegetation of the Presidio; **Paul McHugh**, Outdoor Editor of the *San Francisco Chronicle*; **Nancy Morita**, creator of the "Wild in the City" slide show, which features wildlife in the Bay Area; and **Rebecca Solnit**, author of *Wanderlust: A History of Walking*. This event is cosponsored by *Bay Nature*.

Tuesday October 30 7:30 pm

Susan Stryker, the Executive Director of the Gay, Lesbian, Bisexual, Transgender Historical Society, will discuss her entertaining and informative new book, *Queer Pulp: Perverted Passions from the Golden Age of the Paperback*. This first complete exposé of queer sexuality in mid-twentieth century publishing offers an overview of the cultural, political, and economic factors involved in the boom of queer paperbacks.

BLACK OAK BOOKS BERKELEY

Monday October 1 7:30 pm

Sam Lipsyte will read from his darkly satirical new novel, *The Subject Steve*.

Tuesday October 2 7:30 pm

Susan Straight's deep sense of compassion has distinguished all of her novels, but it positively shines through her new book, *Highwire Moon*, which tells the story of Serafina Mendez, an illegal immigrant and young mother who, after being forcibly separated from her American-born daughter, devotes her life to the dangerous search for her long-lost child.

Wednesday October 3 7:30 pm

Reading **Margot Livesey**'s latest novel, *Eva Moves the Furniture*, is like entering a lovely and gently unsettling dream. Graced with the simplicity of a fairy tale, this is also a powerful meditation on loneliness, loss, and the profound connection between mother and daughter.

Thursday October 4 7:30 pm

Mona Simpson and **Dennis Bock** will read from their novels. Simpson's mesmerizing and spare *Off Keck Road*, is a Black Oak favorite which has recently been published in paperback. Bock's first novel, *The Ash Garden*, is a marvel in which he encapsulates the intensely different experiences of three people at the edge of human experience, and makes them feel like an intimate conversation.

Sunday October 7 7:30 pm

Paul R. Linde, M.D., an emergency psychiatrist at San Francisco General Hospital and private practitioner, will read from *Of Spirits and Madness: An American Psychiatrist in Africa*.

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Monday October 8 7:30 pm

Rina Benmayor, **Inés Hernández-Avila**, **Aurora Levins Morales**, and **Patricia Zavella** join us for readings from *Telling to Live: Latina Feminist Testimonios*.

Tuesday October 9 7:30 pm

Susan Griffin returns to Black Oak to read from *The Book of the Courtesans: A Catalogue of Their Virtues*. Admirers of her many previous books will find all of her capacious and lyrical intelligence in this provocative study of the lives, talents, and achievements of some of the West's first independent women.

Wednesday October 10 7:30 pm

Vickie Nam, the editor of *YELL-Oh Girls! Emerging Voices Explore Culture, Identity, and Growing Up Asian American*, will be joined by contributors **Carolyn Feng**, **Marites Mendoza**, and **Tina Shim** in readings from this groundbreaking literary exploration of the shared and often confusing experiences of young Asian American women.

Thursday October 11 7:30 pm

Carl Zimmer will discuss his new book, *Evolution: The Triumph of an Idea*. A companion to a groundbreaking PBS project, this new work is sure to provide a catalyst for public debate.

Monday October 15 7:30 pm

Michael Collins reinterprets the noir thriller in *The Keepers of Truth*, which was shortlisted for the Booker Prize, and has recently been published in paperback.

Tuesday October 16 7:30 pm

Kate Christensen will read from her darkly humorous new novel, *Jeremy Thrane*. Fans of her widely acclaimed earlier novel, *In the Drink*, will find much to savor in this witty and informed exploration of the quirky customs of New York City, as seen through the eyes of a disillusioned, and secretly hopeful, gay man.

Wednesday October 17 7:30 pm

Michael Wild joins us to celebrate the publication of *BayWolf Restaurant Cookbook*.

Thursday October 18 7:30 pm

Martha C. Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics at the University of Chicago, will discuss her illuminating and wide-ranging new book, *Upheavals of Thought: The Intelligence of Emotions*.

Friday October 19 7:30 pm

W. G. Sebald, whose erudite, sublime, and altogether remarkable novels have been seducing a growing number of American readers, will read from *Austerlitz*, a new work which has been translated from the German by Anthea Bell.

Sunday October 21 7:30 pm

Jennifer Egan returns to Black Oak to read from her spellbinding new novel, *Look at Me*.

Monday October 22 7:30 pm

Chip Kidd, editor of Daniel Clowes's graphic novel *David Boring*, and a graphic designer whose work has graced a plethora of book jackets, will read from his first novel, *The Cheese Monkeys: A Novel in Two Semesters*.

Tuesday October 23 7:30 pm

William Vollmann's highly acclaimed "Seven Dreams" series has established him as a uniquely daring novelist whose ambitions are well-matched by his imagination and conscience. In his magnificent new book, *Argall: The True Story of Pocahontas and Captain John Smith*, Vollmann revisits a story well-known to most school children, and explores all its dark humanity.

Wednesday October 24 7:30 pm

Haynes Johnson, Pulitzer Prize-winning journalist and the author of the bestselling *Sleepwalking Through History*, recreates the best and worst episodes of a tumultuous decade in his incisive new book, *The Best of Times: America in the Clinton Years*.

Thursday October 25 7:30 pm

K. C. Cole will discuss *The Hole in the Universe: How Scientists Peered Over the Edge of Emptiness and Found Everything*, which has recently been published in paperback. Cole's exploration of the quixotic search for nothingness, in which generations of scientists and mathematicians discovered that the presumed void is always filled with something, is as entertaining as it is edifying.

Sunday October 28 7:30 pm

Edward Ball, author of the award-winning *Slaves in the Family*, returns to Black Oak to read from *The Sweet Hell Inside: A Family History*. This fascinating new book explores the many branches of the influential and illustrious Harleston family, which can all be traced back to the union between William Harleston, a southern white farmer, and a slave named Kate Wilson, whose children were denied both legal recognition and public schooling.

Monday October 29 7:30 pm

Gina B. Nahai's richly imaginative new novel, *Sunday's Silence*, pulls the reader deep into the ravaged landscape of Appalachia and the lives of its impoverished, impassioned people.

Tuesday October 30 7:30 pm

Christine Lincoln makes her literary debut with *Sap Rising*, a profoundly moving collection of short stories about the struggles of rural African Americans. The power of these stories is only enhanced by their simple delicacy.

All of these events are free, and you are warmly invited.

Please remember that seating is limited and on a first come, first served basis.

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October Events

Weds, Oct. 3 at 7:30 pm **VICTOR VILLASENOR** THIRTEEN SENSES
Thurs, Oct. 4 at 3:30 pm **MARK WILLIAMS** DINO SWORD
Thurs, Oct. 11 at 7:30 pm **BETH LISICK** THIS TOO CAN BE YOURS
Tues, Oct. 16 at 7:30 pm **COFFEE HOUSE PRESS PARTY**
WITH KAREN TEI YAMASHITA & DICK GALLUP
Weds, Oct. 17 at 7:30 pm **STEPHEN ELLIOT** A LIFE WITHOUT
CONSEQUENCES. With Daphne Gottlieb & Bucky Sinister.
Thurs, Oct. 18 at 7:30 pm **FASTER PUSSYCATS** with Trixi,
Lisa Bland, Rachel Kramer-Bussell, and Tristan Taormino
Friday, October 19 at 6:30 pm **SOFT SKULL PRESS BENEFIT**
Tues., Oct 23 at 7:30 pm **ANITA RODDICK** TAKE IT PERSONALLY
Thurs., Oct 25 at 7:30 pm **JOHN ROSS** WAR AGAINST OBLIVION
Sun., Oct 28, 12:00 - 5:00 **ZINE & BOOK ART EXPO**
Mon., Oct 29 at 7:30 pm **BOOK ARTS PANEL** WITH KEITH KNIGHT,
TRINA ROBBINS, JANICE FLUX, AND SUMMI KAIPA
Tuesdays, Oct. 9 & 30th at 7:30 pm **INFORM YOURSELF:**
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Monday, October 15, 7:30 pm, \$7-12
@ Club Fugazi, 678 Green Street
(aka Beach Blanket Babylon Blvd),
North Beach. Tickets: 415-421-4222

18

The George Oppen Memorial Lecture
in 20th Century Poetics
Paul Auster

Thursday, October 18, 7:30 pm, \$7
@ ODC Theater, 3153 17th Street
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25

Two events with poets
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& **Vincent Katz**

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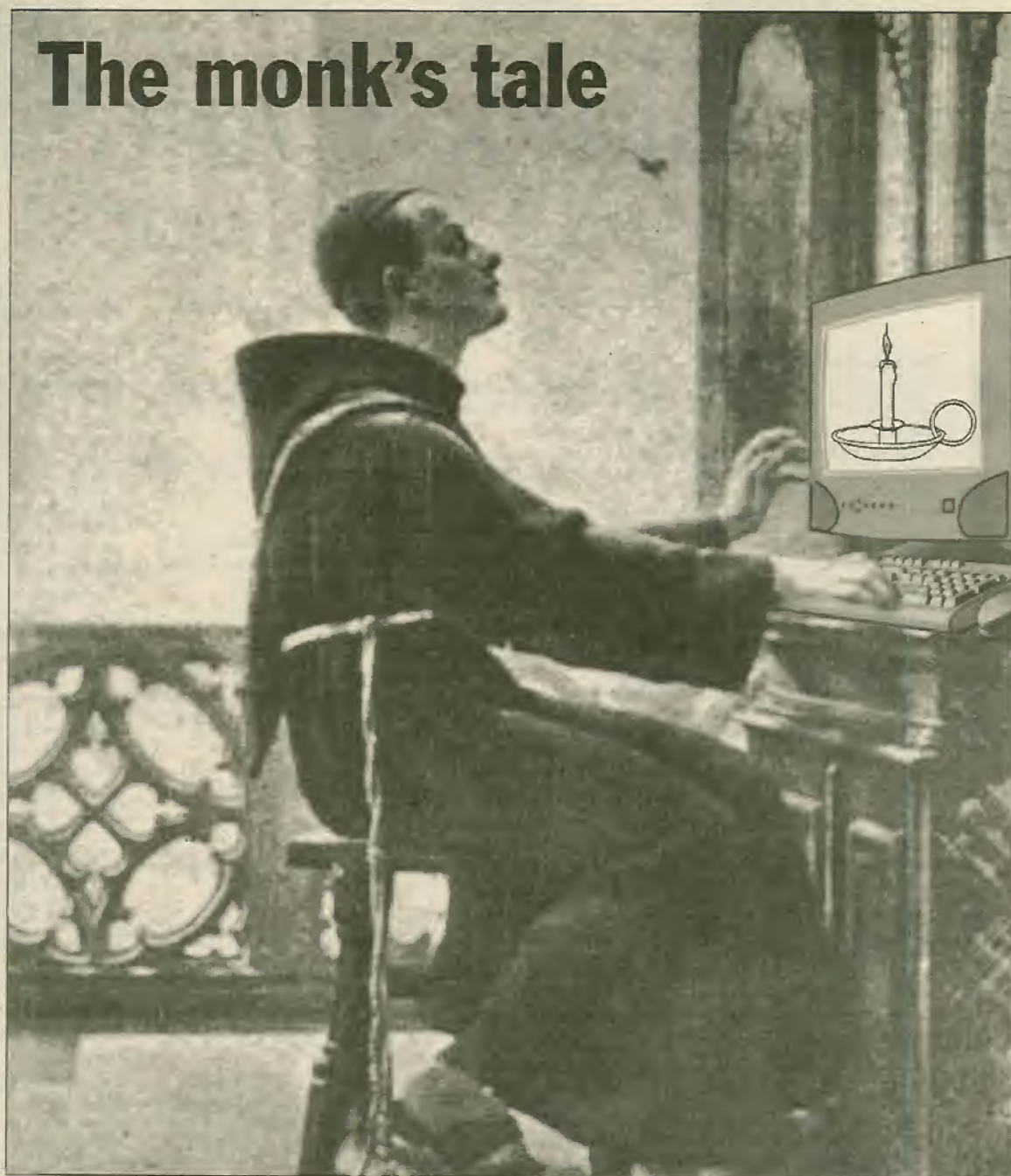
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The monk's tale



A novelist seeking "minimal discomfort" weighs the virtues
of town and gown as fiction enters a new dark age

BY BRIAN BOULDREY

Dear San Francisco,
By the time you read this, I
will be gone. Sorry, I couldn't
go on here. The cost of living in this
pricey little Fabergé egg of a town has
made it nearly impossible — no, really
— for a writer to live and work here.
Do not weep for me. I will be much
happier in this nether realm, in the ca-
daverously ivory arms of Lady Acad-
emia. She will protect me. She will give
me an afterlife in which to scribble on
my long yellow legal pads.

Outside of academia, nobody
seems interested in reading anymore.
I'm saying this not to generate pity
but to present a tough fact: technol-
ogy and entertainment are leading the
way to a sort of glossy, cushy dark age.
When people say they want "the arts"
in San Francisco, what they really
mean is they want Entertainment —
yummy restaurants, Frappuccinos,
road companies of Broadway shows,

virtual bowling, clubs. Reading is hard
work. It used to be that when I was in-
troduced at a party as a writer, a per-
son might blush and say, "I'm sorry, I
don't read." Nowadays it's a boast:
"Why do you always forget?" a fellow
writer's niece recently chided him. "I
don't read." And if people do read,
they mostly read memoir, nonfiction.
I heard a drunken guy outside Toron-
ado one evening holding forth: "I don't
read novels. I read to get facts, to get
answers." We are about to enter, I
think, a period when information is
more highly valued than knowledge,
and entertainment is more highly val-
ued than information. Part of what
has been lost in San Francisco, besides
affordable living for artists, is a com-
munity for art. As Italo Calvino put it,
"It is not the voice that commands
the story; it is the ear." There is no ear
here. Oh well, what's a writer to do?
Stop writing?

At a dinner a few weeks ago Bay
Area poet Jane Hirshfield asked me
whether I would write if I knew no-
body read my writing. It was hard for
me to admit it: yes, I would. Writing is
my way of responding to the world,
and reading is my way of meditating
on the world. Those of us who do ac-
tually read or write are becoming, each
day, monks of a sort, painting or com-
posing or scribbling down the culture,
and after it is piled in stacks for a time
at a bookstore to yellow, after it lan-
guishes in a small gallery on Geary or
is given its premiere performance at a
small church in Burlingame, it's all
scrolled up and archived, to be recog-
nized by some future civilization as
the transmitted record of who we were.

What better place to be a monk,
then, than in an ivy-covered building,
conferring with the other monks, dis-
cussing the texts no one will or can
read, while the university press chugs

way making more books nobody will read? And I'm not talking about footnote-glutted treatises on the influence of Catharist heresies on the Catalan language; the university press as, quite rapidly, in a double-fisted rasp of opportunism and altruism, filled the gap where big New York publishers, largely run by Hollywood conglomerates, have given up their traditional noblesse oblige. Poetry, first novels, experimental writing, and translations were all the kinds of books major publishers used to publish with no expectations of large returns, their costs subsidized by surefire potboilers, cookbooks, and cartoon collections. Without the noblesse, there is no oblige. Fiction, literary art's redheaded stepchild, had always been something written in dirty garrets, and the less sure stuff might bring you some filthy lucre, if you were lucky. Nowadays even filthy lucre won't have anything to do with a decent novel, though there is still a little money to be made from "midlist" fiction; every university press hopes to find the next *A River Runs Through It*, as the University of Chicago Press did several decades ago. And a funny thing has happened to teaching writing in the university — it's almost become acceptable.

There have been writing departments in most colleges for a score of years; distinguished professors who actually knew the official MLA format of a footnote always looked down their noses at the wayward bohemian types, like myself, who invaded the halls of teaching with nothing but a couple of stories published in obscure literary magazines and an MFA under their belts. But as soon as literature started being unprofitable, 18th-century literature specialists seemed to feel a growing camaraderie with the creative writers: we were all being ignored equally.

The dangers of writing school to the state of literature have been well documented. I'm personally worried that my own teaching will seem too prescriptive: that impressionable young minds might come to believe there is a right way to construct a sentence, a novel, and a wrong way, and no other. There are certain writers — Raymond Carver, Ernest Hemingway, Richard Ford: all good, but all of a certain stripped-down sort — who are constantly used, ad nauseam, in writing classes, because the writing is simple enough to lend itself to teaching. I am always trying to incorporate fictions by Marcel Proust, W.G. Sebald, Jeanette Winterson, and other wild and woolly writers to show the range of possibilities. It's harder work to use these offbeat examples, most teachers of writing will attest. And students need to be pitched on such stuff — "teacher, this is *hard*." But unless we want a homogeneity to our books, these students entering college in the fall, the ones who have always known computers, CDs, joysticks, and AIDS as part of the fabric of life, will be cut

down to miniature Hemingways. And one, *please*, is more than enough.

Luckily, the university consists of a handful of tired guys like me and thousands of new adults discovering and reinventing art for the first time. My honors student retranslated Kafka: "I wasn't satisfied with what's available, so I translated 'The Hunger Artist' for myself. I call it 'The Starving Artist.'" I told her that it's fun to be a starving artist at her age, but at a

certain point (mine) one prefers just being a hungry one. But she is new life for dead Kafka; all the old warhorses are revitalized in the classroom.

And on the other side of the reading is the writing, and the necessary evil of workshops, in which a student's story is photocopied 15 times and distributed, and everybody in the classroom discusses its strengths and weaknesses. While most writers, as I mentioned earlier, need "the ear" and crave

feedback, who knows the extent to which this process does harm? To start with, most workshop writers only write the sort of thing that can be fully explored in a half-hour roundtable discussion. Bringing in a middle chapter of a novel in progress, or an experimental piece of writing, or even a part of a longer story, invites the "I don't get it" from fellow students or a "why bother?" if the work seems incomplete. Then there is the policing —

the offended student who thinks this line is sexist, that line homophobic, or the whole paragraph at the end "stupid." And then there are the downright wrongheaded comments.

Ultimately, however, workshops are part of the process students use to gain critical skills, not only in helping other students with their work but in sorting through comments that may be not only useless when revising their

Continued on page 12

Steve Yarbrough's

"rich, powerful, moving, irresistible" novel of Mississippi, 1902

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—DIANE ROBERTS
Atlanta Journal Constitution

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Town and gown

From page 11

own work but also damaging. They walk away from a well-run workshop able to critique any kind of literature, not just student writing.

Then there is subject matter. It isn't such a danger in undergraduate studies, where most young authors are concerned with coming-of-age stories, first-kiss tales, and whacked-out naughty Goth legends of drug overuse, but by the

time students hit the MFA programs, they've calmed down enough to write stories in which the main character, George, a fiction major, falls in love with Clarice, a struggling poet, but she is reviewing George's prof's new novel for the local paper, and she thinks it's bad stuff, and George is afraid the prof will give him a C for a final grade. I'd rather read Goth legends of drug overuse.

Spend enough time at a university, and you will write about kampus

komed. Nobody is immune to the College Narrative, even some of our best. Ever since Kingsley Amis hit it big with *Lucky Jim*, there have been campus novels and writing-school travesties, more than you can shake a stick at. Their authors are writers who teach in institutional settings and know the awfulness of politics, tenure, and idiot savants. (A theory here: for the Big Gun writers, the University Novel is a "recuperation" or

"rebound" book; Jane Smiley wrote *Moo* right after dropping *A Thousand Acres* on us; Rick Russo dashed off *Straight Man* after toiling over *Nobody's Fool*; John L'Heureux penned *The Handmaid of Desire* after *A Woman Run Mad*; Francine Prose gave us the relatively safe *Blue Angel* after the stranger, more ambitious *Guided Tours of Hell*. Secretly, I think they all know that writing novels of higher education is easier, and I won-

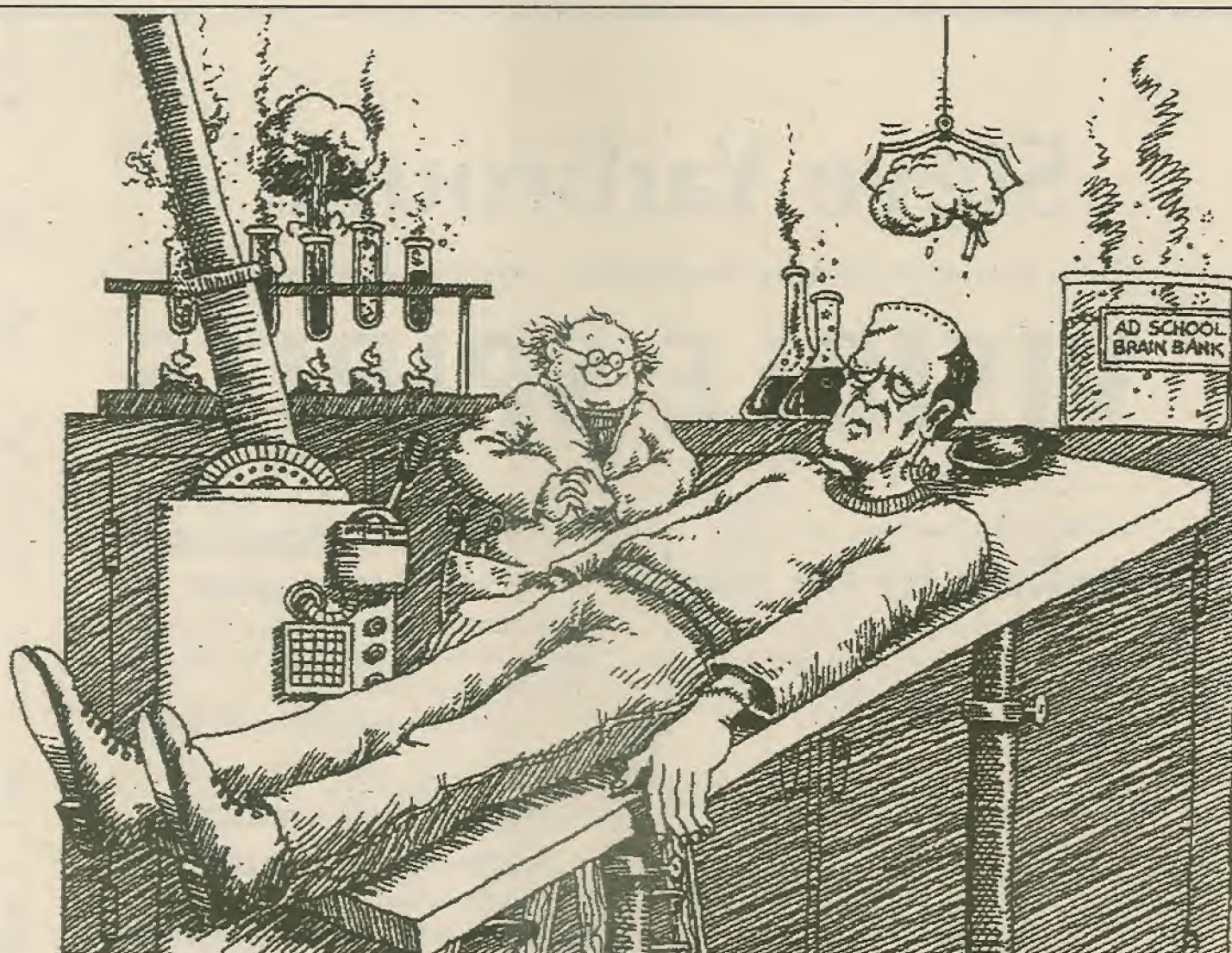
der how many of these novels will have staying power.)

But too much of anything is a bad thing. I suppose if I were in one of those college towns that are so small that the cultural and social life revolve entirely around the school, I'd be morose to write about it. But just beyond the campus, I have a big, rusty cit full of hot dogs, polka music, and fire flies to balance out the footnotes and a nice circle of friends to talk about how the Cubs are choking once again and how corrupt the alderman for our ward is. When I need to run for cover, however, there's always my office and a walk in the quad. Good artists are amphibious, a little bit uncomfortable in water or on land but able to survive in both. My goal in life is not happiness but a place of "minimal discomfort." So far, that's what academia is.

Institutions can also provide protection for blushing flowers that might not be able to survive in the harsh climate of day-to-day publishing. Consider the postmodernists, John Barth, the Barthelme brothers, Umberto Eco, Vladimir Nabokov — all of those writers were allowed to play with texts, and academia encouraged it. School is like an ongoing grant. Cultures have always found a way to support their artists, when the culture is healthy and understands that its artists offer the best conveyances for the culture. Whether through government grants, rich patrons, court appointments by Her Majesty, or university gigs, somehow talented painters and musicians and poets have found support, space and time to create.

For now, the mayor and the city of San Francisco have no apparent interest in nurturing literary, artistic and creative communities, judging from the disappearance of the literary supplement of the *Chronicle*, the number of theaters, rehearsal spaces, and galleries sacrificed to the Internet God and — in a bitter, bitter irony — the proliferation of what are called "artists live-work spaces." I suppose that in 5 to 10 years San Francisco, thriving or amnesia, will one day be affordable to artists again. I do wish it, and it will happen, and the city may be the site of a revolution in art. Mark my words: the landowning citizens will despise whoever they are, because they'll make a dirty mess — but it will happen. I won't be among them, because revolutions are for folks with a lot more energy, and that is no country for old men, and I want to be a hungry artist, not a starving one. There's only a single flight of stairs up to my office in University Hall. We've got air-conditioning, and the department secretary does all of my photocopying for me. I am in a happier place. ♦

Brian Bouldrey's most recent novel is *Love, the Magician* (Southern Tier/Haworth). His new collection of essays, *Monster*, has just been published by Council Oak Books. He lives in Chicago and teaches in the writing program at Northwestern University.



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reviews

From page 8

The No-Nonsense Guide to Globalization

By Wayne Ellwood. Verso Books, 144 pages, \$10.

As resistance to globalization continues (the recent efforts in Quebec and Genoa being cases in point), critics continue to accuse protesters of being little more than uninformed zealots in black ski masks. In light of this charge, Wayne Ellwood's *No-Nonsense Guide to Globalization* is a timely remedy that not only provides a detailed assessment of the global market but also manages to be wholly concise and accessible in the process. Ranging from the early implications of 15th-century European colonialism to the 1997 collapse of the Asian economy, this guide ties the history of globalization to today's most urgent furors over the International Monetary Fund, the World Bank, and the North Atlantic Free Trade Agreement.

Ellwood's grasp of history adds considerable credibility to his assessment of the current situation. His explanation of how Columbus's oppression of native peoples began as an "innocent cross-cultural exchange" yet quickly digressed into a "nasty scramble for wealth and power" illustrates just how little the issues surrounding globalization have changed. Ellwood concludes with a chapter on tangible efforts toward reforming globalization. This guide is well worth the read. (Charles Russo)

The Anarchist

By Daniel S. Coleman. Willowbrook Press, 282 pages, \$14.95.

William McKinley, first president of the 20th century, embodied, in the most lugubrious form, Wall Street orthodoxy, sentimental public religiosity, and unapologetic imperialism. His only memorable quote was a bit of nonsense in which he claimed, drawing upon one of those characteristics to justify the other two, that God gave him the go-ahead to seize the Philippines. He hovered over the American scene like a gray cloud until 1901, when he was untheatrically but fatally ventilated by Leon Czolgosz, the anarchist of the title of Daniel S. Coleman's new novel.

While anarchist belief was considered proof of mental illness by respectable opinion — the Thomas Friedmans of that day — aspiring "alienist" John Parker discovers upon examination that Czolgosz came by his ideology honestly, from hard experience in the working class and its treatment at the hands of capitalists and their police. As the prisoner educates Parker in the bloody history of class struggle, the young shrink-to-be examines assumptions, lends a sympathetic ear to local syndicalists, and even

attends a clandestine memorial for the executed assassin. A 10-years-on epilogue portrays him as, if not an anarchist himself, at least free of the instinct to demonize.

Coleman convincingly mimics the literary conventions of 100 years ago in a style, alas, more Dreiser than Crane. Parker is supplied with a jocular sidekick and a stern yet sympathetic mentor whose daughter, naturally, serves as romantic interest. Coleman never totally succumbs to the so-this-is-Gettysburg syndrome that often encumbers historical novels, although Emma Goldman leaks sawdust throughout her cameo, and the mention of Charlotte Perkins Gilman gets hauled in like so much furniture.

With social Darwinism making a comeback, it would be nice to be able to say that Coleman has blazingly restated the anarchist imperative. Unfortunately the reader already knows Czolgosz's fate, and that McKinley's death changed nothing; both doctor and patient are too sane for any sparks to fly in their colloquies; and Parker becomes a merely more liberal version of what he was fated to be all along. As a result, *The Anarchist* remains more engaging than engrossing. (David Hill)

Eternally Bad: Goddesses with Attitude

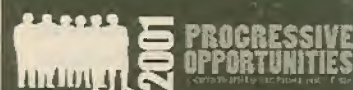
By Trina Robbins. Conari Press, 220 pages, \$15.95.

OK, so stories about historic immortal chicks poisoning, tricking, and sometimes eating the men who have done them wrong always pass potty time better than the back of the Lysol can. That is a given. And as far as finding a who's who list of the kvetchy goddess underworld, few collections can even touch Trina Robbins's thorough researching efforts and editing, well-honed during her decade of experience writing about underground women's comic books.

But what might leave the reader of Robbins's new book, *Eternally Bad: Goddesses with Attitude*, rolling her eyes is the overall tone of the writing. Robbins tried her best to make it informal, hip, and trendy, with a sound like that of a gossip session over an Orange Julius at the mall. Some may find this writing style easy to read and proclaim it cute. But to these cynical, post-riot grrrl ears, quirky phrases like "Quick, Odysseus ... we gotta vamoose! Some crazy chick just turned all the guys into pigs!" leave an Oprah's Book Club, don't-go-there-girlfriend, talk-to-the-hand layer of schmaltz so thick as to be distracting from the real meat of these incredibly cool stories. While the book is worth a read and is likely to introduce women from global mythologies who merit widespread attention, the process of actually reading about them in this title may just be too painful. *Don't go there, girlfriend.* (Karen Solomon) ❖

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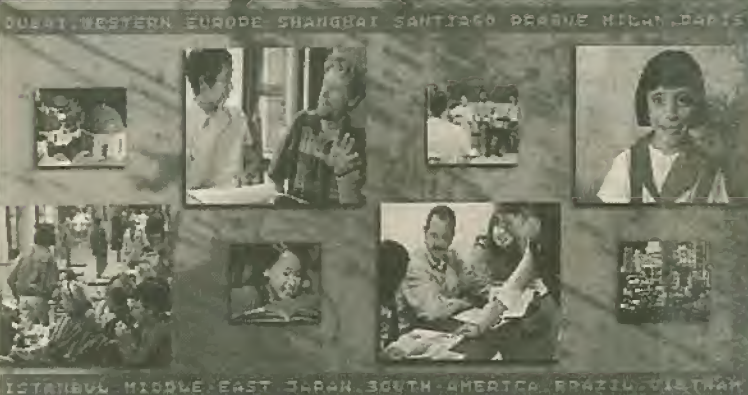
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The inner Mission

Peter Plate's new novel depicts the midlife crisis of a nobody

BY CHAIM BERTMAN

Peter Plate's new novel, *Angels of Catastrophe*, opens with a crook's-eye view of the neighborhood its author has portrayed throughout the previous three volumes in his Mission Quartet series. A cop is shot outside of a doughnut shop at Mission and 20th. The next day a crowd gathers to look at the bloodstains. Ricky Durutti has a bad feeling about the cop's death. Not that he had anything to do with it. Cops just seem to make him nervous, even the dead ones.

The day after the murder, Durutti is summoned, with nightmarish efficiency, to the Federal Building for questioning. The cops want to know why a gun he once owned ended up in the hands of a felon named Jimmy Ramirez. The immediacy and inspired energy of Plate's diction drop us right into Durutti's jangled nervous system, as it dawns on the nearsighted, high-strung thief, over the course of the first chapter, that he's being fingered as an accessory to the murder of a cop. Durutti will spend the next 200 pages searching for Ramirez, to get some clues to who actually killed the cop and stuffed a rat in his mouth.

Plate has catapulted us into that parallel universe known as Detective Fiction. The wind that blows around the dead cop, in the opening scene, has more teeth in it than a shark's mouth. And yet it is the cold wind that blows through the Mission. Likewise, the language of the novel's characters is the clipped tough-guy speak of crime novels, but it is also the assortment of idioms of the Mission.

Within this medium Plate has painted a fine portrait of a neurotic Jewish criminal living in a residential hotel above Mission Street. Ricky Durutti is beautiful as a character study: haunted, diminutive, almost defeated. Durutti doesn't seem to have it in for anybody. He's a criminal only because that's what he is: a feeble liar whose attempts to con and bluff are more habitual than pragmatic.

In Plate's Mission District nobody is very good at keeping a secret. Durutti learns early on that a Salvadoran gang, the Mara Salvatrucha, is responsible for killing the cop. But even when he talks to one of its *soldados*, a young man called Lonely Boy, and learns from him all of the essential details about the killing, it seems to make little impression on Durutti; he's fixated on finding Ramirez. Even though it's not exactly clear what Durutti thinks he will get out of the slippery snitch when he finds him, Plate makes us want to find Ramirez as much as the desperate crook

does; it's a feeling that carries us swiftly through the pages of this book.

While the search for Ramirez lends a dynamic structure to the novel, it also serves as the perfect canvas for depicting the summerlong midlife crisis of a nobody. Roughly a third of the way into the novel, in fact, it begins to feel as if there is something positively demented to Durutti's quest for Ramirez. He can't seem to separate the broken heart (a



remnant of his involvement with a woman named Sugar) from the paranoia and depression he feels after being fingered by the feds. When he should be entering a strictly pragmatic period of his life, Durutti chooses instead to spend his slim savings on margaritas and on \$5 and \$10 portions of angel dust.

ANGELS OF CATASTROPHE

By Peter Plate. Seven Stories Press, 256 pages. \$13.

And then, in the midst of the book, Plate quietly sneaks in a whole new strand to the tale: for help in finding Ramirez, Durutti enlists his pal Maimonides, a father figure and another two-bit, Jewish ex-con. They spend the balance of the book finding people who despise Ramirez but haven't got a clue where to find him. As if the city weren't already small enough, Ephraim Rook, the man who's been sleeping with Sugar, shares the kind of bad blood with Maimonides that can only come from an ancient friendship gone sour. Although this probably comes off as a little too convenient for the narrative, especially as it also gives the two gray-haired gangsters a chance to sprinkle their English with an unlikely "putz" and "tsouris" over doughnuts at Mission and 20th, the struggle between Maimonides and Ephraim gives the novel a dimension of

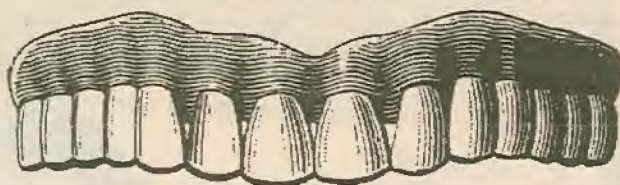
pathos outside of Durutti's nightmare. What makes the book so enjoyable is discovering what it means that Durutti occupies a medium-to-low station in a hierarchy of failed hustlers. My only substantial complaint is that the fear and loathing, which Plate masterfully orchestrates throughout this nightmare, could have benefited from a bit more counterpoint, the green pastures that would bring out the grays.

The search for Jimmy Ramirez also provides an excellent canvas for an intimate portrait of the Mission. Plate has a scrupulous and accurate eye for detail, and his work is always deeply conscious of place. At the same time, one sometimes wants the narrator to get lost and just stumble on something unknown. It seems almost like a compulsion with the narrator to list the restaurants and stores of the neighborhood by name. This gives a crispness and a sureness to the scenario, which is never lacking any of the important details. But there is something in this tendency that renders each new locale a "known quantity," just as overdirect lighting can flatten a scene by rendering each object in it with an equal degree of importance. This tendency extends to a hyperconscious inclusion of the phrases and fashions that locate each character's ethnicity and station. While this kind of peer-group identification has obvious utility for any story — and, in *Angels of Catastrophe*, is intricate and perceptive and skillfully conveys general truths about the neighborhood being chronicled (and though the author always throws some exquisite curve balls) — this book's fixation on ethnicity does not shatter ethnicity but rather renders each *vato* and *shmuck* a "known quantity." Perhaps, on the other hand, this is a minor price to pay for a book we will be happy to read in 50 years as a glance back over a well-lighted neighborhood.

As the story of a manhunt in a corner of one of America's great cities, and as the telling of a misspent summer, *Angels of Catastrophe* is an exciting read. With all of his anxieties and personal problems, Ricky Durutti grows on the reader. Not only did I want him to find Jimmy Ramirez, I also wanted him to blow off his frightened exterior and show everybody that the real him was really where it was at. Plate has clearly focused his energies to a fine point, and it comes out in his vigorous sentences. At times, *Angels of Catastrophe* reads a little as if a quick-talking Micky Spillane had taken liberties with a studied, soulful manuscript of Nelson Algren's. But in those passages where the narrator glances into the unknown portions of the city and finds himself unable, for a moment, to tell us exactly where we are, the tough guy disappears and the original, authentic manuscript voice emerges. ♦

Chaim Bertman is the author of the novel *Stand-Up Tragedian* (Creative Arts). He lives in San Francisco.

WRITERS BITE BACK



WHAT I READ FOR

BY STEPHEN BEACHY

As you descend into the basement of City Lights bookstore, a sign informs you that buying more books than you can possibly read is a way of striving toward infinity. The combination of idealist metaphysics and mercenary capitalism in that statement, thinly veiled by irony, frightens me. It reminds me that back in my youth I felt obligated to read, oh, everything. I felt guilty about abandoning boring books by James Joyce or John Steinbeck without finishing them. Then one day I woke up to discover that my time on earth was limited and that, perhaps sooner than I'd imagined, I would die. Why spend your short time on earth striving for infinity if infinity's a plodding text by Sinclair Lewis?

Since then, one of my great pleasures has been unfairly dismissing books I haven't read. Dismissing an author's entire oeuvre or an entire generation, an entire culture, with the wave of a hand. Oh, there simply isn't time to read anything by John Updike. He used to have dinner with the Reagans, and there's always another obsessive junky dream by Anna Kavan I'd rather try. Any fiction about married men's infidelities goes right out the window. There's a whole generation of straight white guys I just can't crack. I've tried. I skim through them, think: I really should find out what the hoopla is about ... But then I remember there's a book by Jean Rhys I haven't read, or Wilson Harris ... I used to read stories by Joyce Carol Oates, and I even liked them. But I refuse to read another word from that woman, based only on the fact that she's published more than 80 books. Nobody has that much to say, and while I respect that sort of sick obsessiveness, I simply refuse to facilitate it.

No particular books are necessary in order to be a whole, educated person, not even Shakespeare, not even Dante, not Dave Eggers or E. Annie Proulx. There are so many books in the world! Meanwhile, the reading of books has come to hold a place both denigrated and oddly esteemed in our culture. Reading books is supposed to be good for us, in a way that mere conversations are not. Reading literature, like having babies, is supposed to make us better people. We read to be reminded of the great truths, the things we know but tend to forget during the banal onslaught of our days and nights. We read to discover that there are people "like us" out there in the world: good people, moral people, if a little bit confused. Even Burroughs and Genet get domesticated by time into brave representatives of liberal values. Serial killings and high school shootings get blamed on music or on films. Isn't it about time literary fiction got that kind of a rep again? Complexifying and enlightening, yes, but toxic and deadly in the wrong hands.

It's true that as a writer I want to create the sorts of books I'd personally like to read, so that if I were to develop amnesia or AIDS dementia, lose my memories and forget who I am, I might come across a book I'd written and be entertained or challenged or reminded of something I couldn't quite put my finger on. Unfortunately, this formula doesn't work in reverse. The books I most want to read are exactly those I'd never write, the ones I couldn't begin to conceive of, books that show me things I didn't know existed. The most important books to me, the books I continually return to, are the alien books, fiction so subjective and idiosyncratic that it's work to locate myself in their worlds. A radical perspective, a unique use of language, everyday perceptions amplified until existence itself is revealed as extreme and such silly categories as "marginal" and "mainstream" evaporate under the real pressure of cosmic reality.

Unfortunately, those silly categories still do have meaning, at least in the literary world. Two corporations own more than half of the major publishing houses, and what is available to us, now more than ever, is all about marketing niches and demographics. But the mainstream only gets to be the mainstream when we consent to its definitions. Almost as much fun as unfairly dismissing books I won't read is discovering fabulous treasures I will. The major presses may have a few slots reserved for minority writers, depending on which ethnicity or gender role is big this season, but what if you're brilliant and African American and queer, like Thomas Glave (*Whose Song?*, City Lights)? What if you're an intellectual whose female characters are as abstract and cerebral and sometimes disembodied as we take it for granted a male narrator can be (Susan Daitch's *Storytown*, Dalkey Archive)? What if you're an innovative Filipino writing about precocious fifth graders' intersections with pop culture and inventive gender roles in Hawaii in the '70s (R. Zamora Linmark's *Rolling the R's*, Kaya)?

These books are the mainstream, because, just like you, I'm really the center of the universe here. Any writer I love is an important writer. Without them, perhaps I'd have to read some of those books whose jackets say they inform "us" about "how we live today." The concept of "us" involved in these revelations never fails to horrify me. Fortunately, that's another whole category I can quickly toss back into the infinite void it came from. ❖

Stephen Beachy is the author of the novels *The Whistling Song* and, most recently, *Distortion* (Southern Tier/Haworth).

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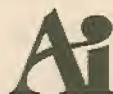
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STACEY'S EVENTS

Monday, October 1st @ 12:30

Kelly James

DANCING WITH THE WITCHDOCTOR

After spending twenty years searching for adventure, international private investigator Kelly James has experienced both the brutality and beauty of Africa. In *Dancing with the Witchdoctor*, James shares some of her most harrowing stories and her amazement at the resilience of the human spirit and the heroism of ordinary women.



Tuesday, October 2nd @ 12:30

Naomi Wolf

MISCONCEPTIONS: TRUTH, LIES, AND THE UNEXPECTED JOURNEY TO MOTHERHOOD

In her most passionate critique of American culture since *The Beauty Myth*, Naomi Wolf focuses on the hidden costs to women of motherhood. In *Misconceptions*, Wolf describes her own difficulty with being a first-time mother and discusses the relationship stress that

many couples fall into when faced with parenthood.

Wednesday, October 3rd @ 12:30

EVOLUTION OF A WRITER

MOON UNIT ZAPPA

AMERICA THE BEAUTIFUL

Moon Unit Zappa, daughter of legendary composer Frank Zappa, has woven the wackiness of her hippie royalty past into her work as a stand-up comic. In *America the Beautiful*, Zappa creates a heroine who is her own kindred spirit. America Throne is the daughter of a celebrated and deceased counterculture painter and poet, and is now embarked on her own trip from self-destruction to wholeness.

Thursday, October 4th @ 12:30

JOE THEISSMANN

THE COMPLETE IDIOT'S GUIDE TO FOOTBALL

Even non-sports fans remember Joe Theissmann's exploits on the gridiron. Now Theissmann has written a simple, entertaining guide to football that can help even the rank beginner understand the rules of the game. Theissmann's common sense approach to presenting information makes this a must-read for any football fan.



Wednesday, October 10th @ 12:30

Susan Griffin

THE BOOK OF COURTESANS

Among the most powerful and celebrated women in history, the courtesans rose to prominence by seducing some of the most influential men of their times, while accumulating wealth and freedom unprecedented among women prior to the late 20th century. In *The Book of Courtesans*, Griffin takes a provocative look at these extraordinary women.

Thursday, October 11th @ 12:30

David Kertzer

THE POPES AGAINST THE JEWS

As part of the Catholic Church's effort to reappraise the Christian roots of anti-Semitism, historian David Kertzer examined the long-sealed Vatican archives of the Inquisition. *The Popes Against the Jews* reveals shocking discoveries and uncovers the Vatican's long involvement in shaping hatred against Jews throughout Europe.



LAURELL K. HAMILTON

NARCISSUS IN CHAINS

After last year's bestseller *A Kiss of Shadows*, Laurell K. Hamilton has returned

to the heroine of the popular series that started it all—Anita Blake, vampire hunter. *Narcissus in Chains*, the tenth installment in the series, finds our favorite vampire hunter back on her home turf of St. Louis, delving into the heart of human—and non-human—darkness.

Monday, October 15th @ 12:30

Tuesday, October 16th @ 12:30

AMIR ACZEL

THE RIDDLE OF THE COMPASS

The invention of the compass in Amalfi in the 12th century eventually allowed the Italians to become the world's best sailors. But the story of the compass actually begins centuries earlier in China. Amir Aczel, author of *Fermat's Last Theorem*, traces the compass through history and shows how its invention changed the world forever.

Wednesday, October 17th @ 12:30

MYSTERY CIRCLE

ANDREW VACHSS

PAIN MANAGEMENT

Lawyer and thriller writer Andrew Vachss's previous novel, *Dead and Gone*, was called "red hot and serious as a punctured lung" by *Playboy*. With *Pain Management*, Vachss drops his career criminal and ultimate urban survivalist in the middle of some of the most dangerously determined humans he has ever faced.

Thursday, October 18th @ 12:30

EVOLUTION OF A WRITER

ANGIE CRUZ

SOLEDAD

In *Soledad*, Dominican-American writer Angie Cruz tells the story of an aspiring artist who has left home to attend art school, and is struggling to be comfortable in her own skin and to reconcile her individuality and aspirations with her ethnic roots. Join us as Cruz talks about her fascinating book and the writing process.

Monday, October 22nd @ 12:30

DALTON CONLEY

HONKY

At first glance, Dalton Conley's childhood in Manhattan's Lower East Side had all the typical hallmarks of growing up in America. But on closer look, Conley's childhood as one of the only white boys in a neighborhood of black and Puerto Rican housing projects was anything but normal. Now a sociologist, Conley looks back on his childhood.

Tuesday, October 23rd @

12:30

P.J. O'Rourke

THE CEO OF THE SOFA

Has fatherhood mellowed P.J. O'Rourke? As a traveler, perhaps; but as a humorist, not at all. O'Rourke now prefers to pontificate from the safe harbor of his living room couch. As he continues to hit on economics, politics, and cultural matters, O'Rourke's new, more domestic, lifestyle has not dulled his razor-sharp wit.



Wednesday, October 24th @ 12:30

EVOLUTION OF A WRITER

CHIP KIDD

THE CHEESE MONKEYS

In this "portrait of the designer as a young man," graphic artist Chip Kidd has written an engrossing and entertaining story about a college art student in 1957, who ends up in a graphic design class taught by a charismatic, enigmatic professor—and places his students under a bizarre spell.

Thursday, October 25th @ 12:30

GARY M. POMERANTZ

NINE MINUTES, TWENTY SECONDS

During a 1995 Atlantic Southeast Airlines flight from Atlanta to Gulfport, Mississippi, a propeller blade broke and destroyed the plane's left engine. Nine minutes and twenty seconds later, the plane crashed into a hay field. Then a fuel fire killed the captain and nine passengers. Journalism professor Gary Pomerantz has written a harrowing book about this tragedy and the changed lives of its survivors.

Friday, October 26th @ 12:30

EVOLUTION OF A WRITER

MAXINE CLAIR

OCTOBER SUITE

Following the critically praised story collection *Rattlebone*, Maxine Clair has written a sweeping saga of a woman's efforts to overcome disgrace and despair. October Brown is a single teacher in Kansas who is left alone and pregnant after an affair with a married man. *October Suite* is the haunting story of her efforts to reclaim her own life after a series of tragedies and internal struggles.



Monday, October 29th @

12:30

ORIAN MOUNTAIN DREAMER

THE DANCE: MOVING TO THE RHYTHMS OF YOUR TRUE SELF

For the past year, poet Oriah Mountain Dreamer has been reading a poem that challenges its listeners to live out personal integrity in every area of their daily lives. Now available in print, *The Dance* expresses the life-changing promise that, even amid the disappointments and failings of the everyday world, we can lead lives of passion and honesty.

Wednesday, October 31st @ 12:30

FRANCESCA DE GRANDIS

GODDESS INITIATION

Francesca De Grandis, daughter of a Sicilian witch and practitioner of Celtic Shamanism, has written a new book that reveals how anyone can cultivate the magical side of their nature. *Goddess Initiation* is an enriching journey deep into the heart of shamanism and Goddess spirituality.



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COLOR RED

october 4
doors 7. show 8

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special guest

Will Bernard

friday, october 5
doors 8/show 9

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2001

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and guest

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saturday
october 6



doors 7
show 8

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rock, jazz, folk/world,
dance clubs & classical

music
calendar

Friday 28

From page 57

Erase Errata, Total Shutdown, Intima, Ibobuki, Impeller 924 Gilman. 8pm, \$5. See 8 Days a Week, page 50.
Steve Lucky and the Rhumba Bums Ashkenaz. 9:30pm.
Miss Conduct, Alien Love Syndrome, High and Mighty Port Lite 9pm, \$5.
Orange Peels, Kirby Grips Starry Plough. 9:45pm, \$6.
Red Meat Ivy Room. 10pm.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/29.
Terence Brewer Café Claude. 7:30pm.
Cannonball Bruno's. 10pm.
Phillip Crawford, Steve Fowler Duo Carta. 7:30-11:30pm.
Ken Fishler Trio Cobalt Tavern, 1707 Powell; 982-8123. 7-11pm.
Phillip Greenleaf, Dana Reason, Miya Masaoka Community Music Center, 544 Capp; (510) 652-7914. 8pm, \$8-10.
Gregory James 26 Mix. 7:30pm, free.
Josh Jones Quartet Butterfly. 10pm.
Left Coast Chamber Ensemble Yerba Buena Center for the Arts Forum, 701 Mission; (415) 642-8054. 8pm, \$10-13. Featuring new works by Carlos Sanchez Gutierrez, Pamela Z, and Beth Custer. Through Mon/1.
Mas Cabez Latin Jazz Quartet 850 Cigar Bar. 9pm.
Post Junk Trio Circadia. 9pm, \$3.
Ricardo Scalias Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Steve Smith/Michael Zilber Quartet Jazz at Pearl's. 9:30pm, free. Also Sat/29.
Starlight Orchestra Starlight Room. 8:30pm-12:30am. Featuring Deline Jones and Fred Ross.
Paula West Plush Room. 8pm, \$25.
Peter Whitehead, Mason Hamblin Venue 9. 8pm, \$10.

Bay Area

Elvin Jones Jazz Machine Yoshi's. 8 and 10pm, \$24. Through Sun/30.
Jenna Mammina Freight and Salvage. 8pm, \$16.50.
Ricardo Scalias with Pete Escovedo and Derrick Hughes Kimball's East, 8 and 10pm. Also Sat/29.
Anton Schwartz Quartet Jupiter. 8pm.
'Second Annual Trio Music Festival' Tiava Space, 3192 Adeline, Berk; (510) 655-9755. 8pm, \$10. Featuring Steve Adams Trio, Sperry/Perkis/Ingalls Trio. Through Sun/30.
UC Berkeley Symphony Hertz Hall, UC Berkeley, Bancroft at College, Berk; (510) 642-9988. 8pm. The symphony performs Tom Swafford's *Night Terrors*. Also Sat/29.

Folk/world/country

Chase Goudy and the Rusty Nails Club Deluxe. 9pm, \$5.
Jethro Jeremiah Band Last Day Saloon. 9pm, \$6.
Young Dubliners Cellar at Johnny Foley's. 9pm. Also Sat/29.

Dance clubs

Amnesia 9:15pm, \$5. With DJ Marco.
Assimilate 2001 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Ballroom Dance Party Metronome Ballroom. 9pm-midnight, \$9-15. Ballroom dance lessons.
Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. Hip-hop with DJ Qwest.
Butterfly 6:30pm, free. With DJ Label.
Cafe Cocomo 5pm, free. Dance party.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.
Club Rise The Stud. 10pm-3am, \$8. A club for women featuring deep house and hip-hop.

Current 26 Mix. 7:30pm, free. 2 step, house, and live electronic music with DJ Shobhan and Single Cell Orchestra.
d:Code DNA Lounge. 10pm, \$15. Breaks, electro, and drum 'n' bass.
Debaser Jezebel's Joint. 9pm-2am, \$5. Glam rock and Britpop with DJs Shindog, Tim, Luna, and Bishop.
De Luxe Space 550. 10pm-6am, \$20. Featuring Little Louie Vega, David Harness, Samo, Shane, Laird, Laron, Children of Paradise, Michael Anthony, and N8 Castro.
Deeper House Fuse. 10pm-2am. With David and guests.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Flashback Storyville. 9pm-2am, \$15. Old school hip-hop party featuring Dan the Automator, Paul Nice, T-Rock, DJ Shortfuse, DJ Design, and Joe Quixx.
Funky Fridays Nickie's BBQ. 9pm, \$7. Wisdom and Cyrus spin funk and soul.
Future Fridays Maritime Hall Lounge, 375 First; 281-0777. 9pm-2am, \$10-15. Trance.
Glitter Glas Kat. 9:30pm-2am. Soul and deep house.
Hai Karate Hush Hush Lounge. 9pm-2am, \$5. With Neel N. Kizmiaz and Claire Ahll.
Link King Street Garage. 10pm-4am, \$35. Special party in celebration of Folsom Street Fair weekend with DJ Wayne Arnold.
Mad Dog in the Fog 10pm. With DJ Kirsten.
Mixx Kelly's Mission Rock. 9pm. Dance party.
New Noise The Top. 7:30-9:30pm. Jamaican music. 9:30pm-2am, \$5. House and techno.
Nikita Ten 15 Folsom. 10pm, \$15. With Scott Henry.
Oxygen Bar 9pm. With Mr. Liftre and DJ Ben Wa.

Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Sabor! 2526 Mission; 401-0810. 9pm-2am, free. Downtempo grooves, Latin jazz, lounge, soul, and dub with DJ Nile.
Satellite Light. 5-10pm, \$4. Techno happy hour with Kylene, Chameleón, and Brian Cox. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.
Sexotica Make-Out Room. 10pm, free. Indian, Middle Eastern, and Latin grooves with DJ King Coffin.
Sojourn Rohan Lounge. 9pm-1am. Progressive house and beats with residents Ted Shred and Fred.
Square Ruby Skye. 9pm-3am. House music.
Step An Sabin. 10pm-2am, \$5. U.K. garage and 2 step with DJs John Paul, Enzyme, Dom Some, and guests.
Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.
Tight Sno-Drift. 10pm-4:30am. Hip-hop and downtempo with DJs Seven, Sol, and guests Sunshine and Corey Black.
Wicked Club Townsend. 11pm-7am. San Francisco's longest-running rave.

saturday 29

Rock/blues/hip-hop

The Andy Peters Show, Mushroom, Man on the Year Cafe du Nord. 10pm, \$7.
Brother Buzz Lou's Pier 47. 4-8pm, \$2.
Buckfast Superbee, Imps, Slow Lorries, High and Mighty Original Coffee Gallery. 10pm, \$5.
Casino Royale Broadway Studios. 9pm.
Crystal Method, Uberzone, Adam Freeland Warfield. 9pm, \$30.
Dave Gleason's Wasted Days, Tattooed Love Dogs Blue Lamp. 9:30pm, \$5.
Jimbo Trout and the Fishpeople Atlas Cafe. 4-7pm, free.
Model Citizens The Ramp. 10pm, \$10. A benefit concert for the Leukemia and Lymphoma Society.
Leo Nocentelli Boom Boom Room. 9:20pm, \$12.
Oozies, Bottles and Skulls, Down in Flames, High and the Mighty, Mykee Hates Life Covered Wagon Saloon. 9:30pm, \$5.

Continued on page 62

IVY ROOM

THURSDAY, SEPTEMBER 27

Soundboutique

FRIDAY, SEPTEMBER 28

RED MEAT

SATURDAY, SEPTEMBER 29

Craig Horton

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SAT., SEPT. 29 • DOORS 8 / SHOW 9
\$15 ADVANCE / \$16 DOOR
THE PROCLAIMERS / HONEYDOGS

SUN., SEPT. 30 • DOORS 7:30 / SHOW 8
\$10 ADVANCE / \$12 DOOR

Constance
DAVID J

WED., OCT. 3 • DOORS 7 / SHOW 8
\$10 ADVANCE / \$10 DOOR
MTV PRESENTS

ALIEN ANT FARM
PRESSURE 4-5 / DREDC

THURS., OCT. 4 • DOORS 8 / SHOW 9
\$18 ADVANCE / \$18 DOOR
MIXMASTER MIKE
SWOLLEN MEMBERS

FRI., OCT. 5 • DOORS 8 / SHOW 9
\$15 ADVANCE / \$17 DOOR
MY LIFE WITH THE
THRILL KILL KULT

PROFESSIONAL MURDER MUSIC

SAT., OCT. 6 • DOORS 8 / SHOW 9
\$22 ADVANCE / \$25 DOOR
DELBERT MCCLINTON
RANCHO ALLSTARS

SUN., OCT. 7 • DOORS 7 / SHOW 8
\$15 ADVANCE / \$17 DOOR
KRISTIN HERSH

WELCOMES TUES., OCT. 9
DOORS 7 / SHOW 8 • \$12 ADV. / \$12 DOOR
JOHN MAYER / SHEA SEGER

WED., OCT. 10 • DOORS 7:30 / SHOW 8
\$8 ADVANCE / \$8 DOOR
ADELINE RECORDS SHOWCASE

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FRI., OCT. 12 • DOORS 8 / SHOW 9
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THURSDAY, OCTOBER 11 DOORS 7/SHOW 8

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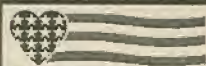
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THURSDAY, OCTOBER 18
FRIDAY, OCTOBER 19

DOORS 7/SHOW 8

St Germain

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SATURDAY, OCTOBER 20 DOORS 7/SHOW 8

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WEDNESDAY, OCTOBER 24 DOORS 7/SHOW 8

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THURSDAY, OCTOBER 25 DOORS 7/SHOW 8

TRANSIS

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SATURDAY, SEPTEMBER 29
DOORS 8/SHOW 9 • \$21.50

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JESSICA WILL BAND

WEDNESDAY, OCTOBER 3
DOORS 7/SHOW 8PM-1AM • \$25.00

BASEMENT JAXX
UGLY DUCKLING

THURSDAY, OCTOBER 4
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THE DESPERATION SQUAD**

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WILL HOGE

FRIDAY, OCTOBER 12
SATURDAY, OCTOBER 13
DOORS 8/SHOW 9PM • \$20.00

OLD 97'S
MINIBAR

SUNDAY, OCTOBER 14
DOORS 7/SHOW 8PM • \$22.50

BEN FOLDS
TUESDAY, OCTOBER 16
DOORS 7/SHOW 8PM • \$17.50

THE STROKES
MOLDY PEACHES

WEDNESDAY, OCTOBER 17
DOORS 7/SHOW 8PM-2AM • \$25.00

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CUT CHEMIST**

THE PRODUCT PLACEMENT TOUR

THURSDAY, OCTOBER 18
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THE WATERBOYS
TOM MCRAE

SATURDAY, OCTOBER 20
DOORS 8/SHOW 9PM • \$27.50

JOE STRUMMER

SUNDAY, OCTOBER 21
DOORS 7/SHOW 8PM • \$25.00

**STEPHEN MALKMUS
& THE JICKS**
THE STANDARD

MONDAY, OCTOBER 22
TUESDAY, OCTOBER 23
DOORS 7/SHOW 8PM • \$21.00

STEREOLAB
FUGU

THURSDAY, OCTOBER 25
DOORS 7/SHOW 8PM • \$20.00

SMASH MOUTH
LEROY

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SATURDAY, NOVEMBER 10
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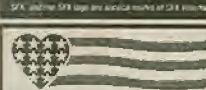
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THEIR FAMILIES AND RELIEF ORGANIZATIONS...

please make donations to the Clear Channel Relief Fund at clearchannel.com

music calendar

Saturday 29

From page 61

Poi Dog Pondering, Jessica Will Band Fillmore. 8:45pm, \$21.50.
Proclaimers, Honeydogs Slim's. 9pm, \$15-16.
Rebirth Brass Band, Boomshanka Great American Music Hall. 9pm, \$22.
Rockwell Church, King Harvest Last Day Saloon. 9pm, \$5.
Roofies El Rio. 10pm, \$5.
Spiders and Snakes, Poisin Jett Gunz Kimo's. 9pm.
Storm, Birdsaw, Arlo, East Mountain South, Rika Shinohara Paradise Lounge. 8:30pm, \$12.
20 Minute Loop, Persephone's Bees, John Vanderslice Bottom of the Hill. 8pm, \$7.

Bay Area

Antman Bee, Salem Lights, Untide Port Lite. 9pm, \$5.
Faun Fables Starry Plough. 9:45pm, \$6.
Craig Horton Ivy Room. 10pm.
Intima, Ibbuki, Young People, From Monument to Masses Stork Club. 10pm, \$6.
A benefit concert for Revolutionary Association of the Women of Afghanistan. See 8 Days a Week, page 50.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Elaine Buckholtz, Hazy Loper, Hall Flowers Venue 9. 8pm, \$10.
Robin Hodes' Apollo Jazz Group Jelly's. 4-8pm.
Gregory James Band Café Claude. 7:30pm.
Josh Jones Latin Jazz Ensemble Bruno's. 10pm.
Michael LaMacchia Trio Cobalt Tavern, 1707 Powell; 982-8123. 7:30-11:30pm.
Left Coast Chamber Ensemble Yerba Buena Center for the Arts Forum, 701 Mission; (415) 642-8054. 8pm, \$10-13. See Fri/28.
'Mel Martin Jazz and Saxophone Clinic' Musician's Union Local 6, 116 Ninth St; 575-0777. 1-4pm, free. The jazz musician conducts a saxophone and jazz improvisation session for student and professional musicians.
OM Trio Butterfly. 10pm.
Steve Smith/Michael Zilber Quartet Jazz at Pearl's. 9:30pm, free.
Snake Trio Main Post Chapel, 130 Fisher Loop; 461-3180. 8pm, \$15.
Starlight Orchestra Starlight Room. 8:30pm-12:30am. Featuring Daline Jones and Tony Lindsey.
Manuel Torres y su Orchestra Carib 850 Cigar Bar. 10pm.
Paula West Plush Room. 8 and 10pm, \$25.

Bay Area

Elvin Jones Jazz Machine Yoshi's. 8 and 10pm, \$24. Through Sun/30.
Ricardo Scales with Pete Escovedo and Derrick Hughes Kimball's East. 8 and 10pm.
'Second Annual Trio Music Festival' Tuva Space, 3192 Adeline, Berk; (510) 655-9755. 4pm, \$10. Featuring Fred Frith Trio, Greenleaf-Philano-Robinson Trio, Thompson-Sabella-Plonsey Trio, Philip Gleb-Shoko Hikage Trio, Sing Sang Sung, and Infante-Smith-Marsh Trio. Through Sun/30.
'Wadada Leo Smith 60th Birthday Celebration Concert' Mills College Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm, \$5-10. Wadada Leo Smith, Fred Frith, Abel-Steinberg-Winant Trio, Chris Brown, and John Bischoff perform.
Colin Stetson, Jerome Bryerton, Tony Bevan, Scott R. Looney, Damon Smith 1502 Performance Space, 1502 Eighth St, Oakl; (510) 893-2840. 8:30pm, \$6-10.
UC Berkeley Symphony Hertz Hall, UC Berkeley, Bancroft at College, Berk; (510) 642-9988. 8pm. See Fri/28.

Folk/world/country

Johnny B. Connolly Plough and Stars. 9pm.
Gamelan Sekar Jaya, Pusaka Sunda Yerba Buena Gardens, Outdoor Esplanade, Mission, Continued on page 64

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Doors 9:30pm / \$6
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THE EASYS
PEEPSHOW - ELSA & BETH
ARE THE GIRL YOU WANT

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GHOST ORCHIDS

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DJ Pandora
Visuals by Mr. Sara K.
Tarot Readings by Mr. Gino

Alcoholocaust presents
Doors 8pm / Show 9:30pm \$5
THE OOZIES
BOTTLES & SKULLS
DOWN IN FLAMES
THE HIGH AND MIGHTY
MYKEE HATES LIFE

9pm No cover bef. 11pm
Chick's Birthday Party
THE JIVENS BOYS
TOWN DANDIES
THE TEENAGE HARLETS

Lucifer's Hammer Presents
DOORS AT 9 / \$5
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(tribute to Nigel Peppercock)
KNIGHTS IN SATAN'S SERVICE
(tribute to KISS)

Coming Soon:
UK Subs, The Forcotten,
Eight Bucks Experience & Three Duces

Stinky's Peepshow: G*Z*A Strippers,
The Demons (Sweden)

Alcoholocaust Presents:
Zen Guerilla, Drunk Horse,
Federation X (Bellingham, WA)

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THU 10/4 • 9 PM/8 DOORS • \$13

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Thursday Sept 27, 5 bucks, 10 PM
LIZ SHELTON
DRY SPELL
THE DAVIES

Friday Sept 28, 6 bucks, 10 PM
TOTAL SHUTDOWN
HIT SELF DESTRUCT
THEE POISON PEN

Saturday Sept 29, 5 bucks, 10 PM
BUCKFAST SUPERBEE
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THE SLOW LORRIES
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Fri. 9/28 \$6 Reggae

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+ HIGH STREET

Sat. 9/29 \$5
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KING HARVEST

Sun. 9/30 FREE
COHEN'S HOUSE OF FUN
BE DOWN SUNDAYS
MCs: HUMAN Z & NETURU
DJs: BOWFINGER & MAYHEM

Tues. 10/2 \$5
NEW ROOTS TO HIP HOP
HOSTED BY FELONIOUS
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Wed. 10/3 \$3
ODDIBE
POLL ENFERMO

Thurs. 10/4 \$5
PSEUDOPOD

Fri. 10/5 \$5
SOL AMERICANO
MYSTIC ROOTS

Sat. 10/6 \$5
RON JEREMY EXPLOSION
LOW RISE



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Various Artists



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Wed. 9/26
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Thurs. 9/27
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Friday. 9/28
Starvin Like Marvin
w/ special guests Shady Lady

Sat. 9/29
Smurfy Brown
80's & 90's party band!

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Private Party

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10/4 Leukemia Benefit Party
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9 PM \$5
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IRON ASS
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TBA

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VARIETY SHOW
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FEATURING THE LEMONLIGHTS!

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WATSONVILLE PATIO
SCOTT ROBERTSON

Sat 9/29
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DJ MOTION POTION

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SAT 70'S FUNK
DJ 'S GEORGE (BPO)
& KEVIN (BULLETPROOF)

SUN REGGAE SUNDAZE
DJ RAS DAVID I

MON GRATEFUL DEAD JAMS
DJ DARK STAR DAN

TUE AFRICA-ASIA-ARABIA
DJ CHEB I SABBAAH

www.nickies.com

music calendar

Saturday 29

From page 62

between Third and Fourth Streets; 543-1718.
7pm, free.
Sambada Elbo Room. 10pm, \$6.
Young Dubliners Cellar at Johnny Foley's.
9pm.

Bay Area

Jesus Diaz y su QBA La Peña Cultural Cen-
ter. 9:30pm, \$12.
Nigerian Brothers Freight and Salvage. 8pm,
\$16.50.
Eddie Poullard, Jesse Legé Ashkenaz.
9:30pm, \$11.
Zydeco Flames 19 Broadway. 9pm, \$10.

Dance clubs

Amnesia 9pm, \$15. Tranceglobe world beats;
benefits go to Kids of War.
Backflip 10pm, \$5. House music.
Bay'siks The Top. 7pm-10pm. With J Fal-
cone, John Paul, Fiction, Dom Some, and
Enzyme.
Bohemia Bar 1624 California; 474-6968.
10pm-2am, \$10. House, hip-hop, and '80s
music with Eddy.
Bottom Heavy The Top. 10pm-2am. U.K.
garage and drum 'n' bass with rotating resi-
dents.
Butterfly 6:30pm, free. With DJ Tom
Thump.
Cellar at Johnny Foley's 9pm. Dance party
with DJ Neo.
Cheetah Cellar. 9:30pm-2am. Dance music
with Jerry Ross, Mind Motion, and others.
The Clinic Rawhide. 9pm-2am, \$10. With
special guests Freestyle Fellowship, Zion I,
Substance Abuse, and Slumlordz.
Club Six 9:30pm, \$6. With Anita Lofton.
Cracker Jack An Sibin. 9pm-2am, \$3. Justin,
j-black, utamu, and PhD play house and
funk.

Deep House Project Oxygen Bar. 10pm-3am,
\$2-3. With Damon Burns, Track Star, and
Pete Stull.
Eklektik Cat Club. 10pm-3am. Drum 'n'
bass with residents and guests 4real, Em-
press, Quartz, Simply Jeff, B-Side, and Eric
Riggsbee.
Excess Club 238, 238 Columbus; 434-1308.
9pm-6am, \$15. With Pablo, Demillo, Ben
Doren, Booker, and Hemming.
Flava Storyville. 10pm, \$8-10. Hip-hop with
rotating residents.
Glitz Paradise Lounge. 9pm, \$5-10. Rock 'n'
roll.
Johnny Foley's 9pm. DJ night.
Justice League 9pm, \$20. Bomb Magazine
Anniversary Party, featuring Masters of Illu-
sion, Azeem, Foreign Legion, DJ Paul Nice,
Trock, Top Rawmen, and more.
Leather n Lace Space 550. 10pm-3am, \$15.
A women's dance party celebrating the Fol-
som Street Fair, featuring a silent auction
that benefits the SF Women's Motorcycle
Contingent.
Lifted Soul HiFi. 9pm. Deep house with
Dwight Johnson.
Loveworks 111 Minna St. 9pm. With resident
Matt Valenz and guest DJ David Harness.
Mad Dog in the Fog 10pm, free. With DJs
Stu and Phat Pat.
Manuva Social Club Hush Hush Lounge.
10pm-4am. Funk, soul, hip-hop, and
dancehall with resident DJs.
Mushroom Jazz DNA Lounge. 10pm, \$20.
See 8 Days a Week, page 50.
Pow! A Cocktail Lounge 9pm, \$3. House
music with Fadrian and Satake.
Radiance Kelly's Mission Rock. 9pm. Dance
party.
Remedy Big Heart City. 9pm-4am. House,
soul, and R&B with residents.
Royale 10pm-2am, free. With Zatch, DJ
Cyruss, and Toph One.
San Francisco Butter. 9pm. With rotating
residents Lele, Dano, JZ, and David Cole-
man and Sen-sei.

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Wifey

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Stillhouse
The Bellyachers
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Sat 9/29
9:00 PM \$7
The Mother Truckers
The Bootcuts
Jon Seltzer

Sun 9/30
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Rotohum
Low Water

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SAMBADA

SUNDAY, SEPTEMBER 30 9PM \$4
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9pm

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Sat. 9/29
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9:30pm

Sun. 9/30
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4-8pm
TIM REYNOLDS
9:30pm

Mon. 10/01
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8pm

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FRI 10/5
\$20/22
DOORS
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PISSING RAZOR**

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DOORS
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moe.

FRI 10/12
DOORS AT
8 PM
\$10/12

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THIRD SIGHT * SACRED HOOP W/ 99TH DIMENSION

SUN 10/14
DOORS AT
7 PM

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SAT 10/20
DOORS
AT 8PM

9TH ANNUAL PETER TOSH BIRTHDAY CELEBRATION

BUNNY WAILER

SUN 10/28
DOORS
AT 7PM

HECATE ENTHRONED
ETERNAL CONSPIRACY • SOL EVIL

WED 10/31
DOORS
AT 7PM
\$13/15

**DROPKICK MURPHYS
SICK OF IT ALL
TIGER ARMY**

TUE 11/6
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AT 7PM
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SEPT. 28TH
SATURDAY
SEPT. 29TH

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The
CANVAS
cafe | gallery

come celebrate our anniversary week

Thursday 9/27

- Conversations with Canvas Artists 7pm
- Last Thursday Artists Reception Group 7-9pm
- Live Music: JP Orbit

Friday 9/28

- Canvas Artists-at-Work Painting Demonstrations
- Dave Wanke, Anna Conti & Jeff Levich 4-8pm
- Live Music: Tinman

Saturday 9/29

- Anniversary Party Live Music in the Cafe 7pm - midnight
- 2nd Nature
- Forrest Sun

*No Cover, Music Starts at 7:30

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WED SEPT 26
Sunburn plays live at 9PM
"Cool Down" DJ Party at 10:30PM

THURS SEPT 27, 7:30PM
"Stripped" featuring:
Adrianne (LA)
Heather Combs Band
Rika Shinohara

FRI SEPT 28, 9PM, \$6
Motogirl Productions Presents:
Kindness
Chi Chi Palace

SAT SEPT 29, 9PM, \$6
Motogirl Productions Presents:
Luminar
The Cables
Small Wonder

SUN SEPT 30, 8:30, \$5
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Bartron Tyler Group
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415.255.2122 - Booking Line
Open Monday-Sunday, 5:30pm to 2am

STORYVILLE

WED 9/26
WAVE MANIPULATION
HIP HOP, REGGAE, DANCEHALL WITH DJ'S SCOTTY FOX,
DURICK D, SHYLOCK, YB, JDE & IDA \$5/10PM

THURS 9/27
BIG TAKEOVER AND GIANT SWING
REGGAE ROOM: IAN TYER, THE DOLE AND TYER
HIP HOP ROOM: TED SHRED, TOP DOLL, TARA, CROCHER
& DJ DRETT FROM LIVE HUMAN
OPEN FOR DINNER & COCKTAILS AT 7PM
PLEASE EMAIL US TO BE PUT ON OUR GUESTLIST \$10/10PM

FRI 9/28
TRUE SKOOL
FEATURES THE BOMB ANNIVERSARY
WITH DJ'S PAUL NICE, APOLLO, DESIGN, DAN THE AUTOMATOR
& JOE QUIXX INFO AT WWW.TRUE-SKOOL.ORG \$10/9PM

SAT 9/29
DINNER AND COCKTAILS WITH
TRANSMISSION TRIO FREE / 7PM
THE FLAVA!
A ROTATION OF THE CITY'S BEST HIP HOP DJ'S FEATURING
TED SHRED, YIM DONG, SATYA & SPECIAL GUESTS
PLEASE EMAIL US TO BE PUT ON OUR GUESTLIST \$10/10PM

TUE 10/2
SOUL POWER
NEW REGGAE, CLASSIC SOUL, OLD SCHOOL HIP HOP WITH
DJ'S TONGA RHO, DURICK D, LLOYD & MALE \$5/10PM

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September 28, 2001

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special guest dj **Honey Dijon** NYC
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robnoxious holds the list

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-2001 Best of the Bay,
SF Bay Guardian

info: www.true-skool.org
advance tik: www.ticketweb.com
hosted by Mr. Brown & True Skool
@ Storyville, 1751 Fulton @ Masonic

FRIDAYS

FRIDAY, SEPT. 28 - BOMB HIP HOP 10th ANNIVERSARY
\$15 at Door
\$7 advance
Dan the Automator, DJ Shortfuse,
Paul Nice, Apollo, T-Rock, Design,
Peanut Butter Wolf, Joe Quixx

FRIDAY, OCT. 5 - RED CROSS BENEFIT (see website
for details)
\$10 at Door

**music
calendar**

Saturday 29

From page 64

Seoul-phisticated Rohan Lounge. 9pm-1am. Dub and rare grooves with DJ Choe.
Sister 26 Mix. 9pm-2am, \$5. Breakbeats with special guests DJ Sparkle and Julie Drazen.
Sound Factory 9:30-10:30pm. Happy hour.
Stone Soul Saturday Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Subzero Saturdays Sno-Drift. 10pm-4:30am. With residents Sean Ferguson, rotating DJs, and guest Miguel Migs.
Sugarshack 330 Ritch. 10pm. Bubblegum pop from '60s to now with DJ Alec Palao, Alan Parowski, Sean Sullivan, and guests.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Swing Dance Party Metronome Ballroom. 9pm-midnight, \$9-15. Swing dance lessons and dance party.
Texture Glas Kat. 9:30pm-2am. House, classic soul, urban grooves, and '70s and '80s retro funk with residents.
Unidy.com's Playhouse Fuse. 10pm-2am. With Pablo Picasso and Andrew.
Universe Club Townsend. 9pm-7am, \$14. House music with guest DJ Chris Cox.

sunday 30

Rock/blues/hip-hop

Barton/Gray, RLT Voodoo Lounge. 8:30pm, \$5.
Court and Spark, Broker/Dealer Make-Out Room. 8:30pm, \$6.
Cousteau, David J Slim's. 8pm, \$10-12. See 8 Days a Week, page 50.
Electric Eel Shocks, Getgo, Shmoogie Kimo's. 9pm.
eXtreme Elvis, Hotbox, Violet Discord Paradise Lounge. 6pm.
Faun Fables, Bonfire Madigan, Hoarhound, Pleasure Club Bottom of the Hill. 5:30pm, \$6.
Five Point Plan, Brass Monkey Boom Boom Room. 9:20pm, \$5.
Hattattack, Tremem, Rollerball, OVO Original Coffee Gallery. 9pm, \$5.
Motörhead Great American Music Hall. 8:30pm, \$25.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm-midnight.
Closer to Carbon, Down River, Corner Tour Venue 9. 8pm, \$10.
Ezra Gale Quartet Albion, 3139 16th St; 552-8558. 6pm.
Left Coast Chamber Ensemble Yerba Buena Center for the Arts Forum, 701 Mission; (415) 642-8054. 8pm, \$10-13. See Fri/28.
Love Motel Jazz Quintet Rasselas Jazz Club. 6pm.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.
Opie Bellas Top of the Mark. 8:30pm, \$8.
Paula West Plush Room. 5pm, \$25.

Bay Area

Johnny Bones Downtown. 8pm. The pianist performs.
Elvin Jones Jazz Machine Yoshi's. 2 and 8pm, \$5-24.
Kronos Quartet Hertz Hall, UC Berkeley, Bancroft at College, Berk; (510) 642-9988. 7pm, \$36.
Lost Trio Cato's Ale House. 6-9pm, free.
John Santos, Machete Ensemble Jazzschool/La Note, 2377 Shattuck, Berk; (510) 845-5373. 4:30pm, \$15.
'Second Annual Trio Music Festival' TUVA Space, 3192 Adeline, Berk; (510) 655-9755. 4pm, \$10. Featuring Splatter Trio, Vorticella, ReTrace, Finger Puppet, and Mixed Signals.

Folk/world/country

Arte y Compás Timo's Restaurant, 842 Valencia; 647-0558. 7:30 and 9pm. Traditional music and dance from Andalucía, Southern Spain.
Tony McMahon Johnny Foley's. 9pm.

Continued on page 69

**BORDELLO PRESENTS
THE FUCKING SPLENDOR OF
GHOST ORCHIDS
ALIVE FRIDAY, SEPTEMBER 28TH**

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IN THE FRONT ROOM
THE LOVELY PANDORA
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DIW issue toast
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Live performance and DJ

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funk & reggae

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dj king coffin
spinning a funky fusion of indian,
middle eastern & latin grooves

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photo Sheri Giblin

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JONENE

THURSDAY OCTOBER 4TH
DJ JASON

WITH RESIDENT DJ
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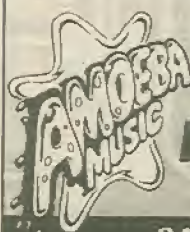
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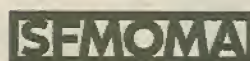
San Francisco Museum of Modern Art



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ju-jikan:
ten hours of
sound from
japan

Bridging the culture and style of five decades, *Ju-jikan* is a ten-hour survey of Japanese sound recordings selected by renowned musician and performer Atau Tanaka along with prominent figures from the contemporary Japanese music scene. Experience an exciting sound installation, ranging from hyperminimalist to extreme noise genres, presented to the American public for the first time.

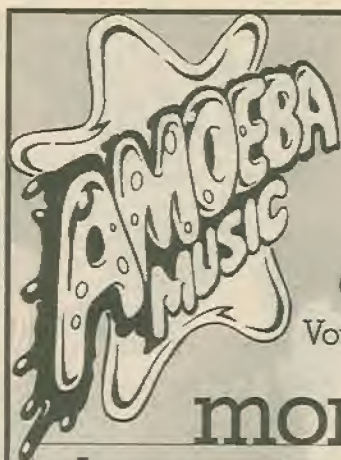
Ju-jikan has been made possible by the generous support of the James Family Foundation and the Goethe Institut San Francisco.



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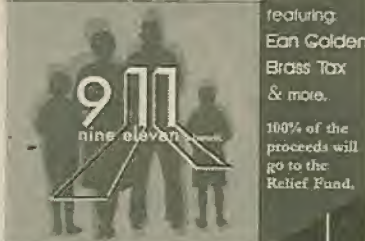
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September

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VITAMIN B-3

MELVIN SEALS DAVE PELLICCIARO
ROBERT WALTER + the LIVING DAYLIGHTS

FRI 09/28 / DOORS 9PM / \$15 ADV

LAKE TROUT
MONEY MARK
FEATURING KID KOALA

SAT 09/29 / DOORS 9PM / \$15 DOOR ONLY
BOMB MAGAZINE 10 YR ANNIV
10 YEAR ANNIVERSARY/DON'T SLEEP
AZEEM FOREIGN LEGION + many more

WED 10/03 / 8:30 PM / \$12 ADV

SAN QUINN / EQUIPTO
ANDRE NIKATINA

ANTIBALAS TOUR CANCELLED

SAT 10/06 / DOORS 8:30 PM / \$13 ADV/\$15 DOOR
MYSTERY MACHINE PRESENTS

GARAJ MAHAL
ANIMAL LIBERATION ORCHESTRA

SUN 10/07 / DOORS 8:30 PM / \$18 ADV / \$20
CAPITOL / ABB / J.L. PRESENT

DILATED PEOPLES
AMAD JAMAL / 75 DEGREES / DJ BENNY B

WED 10/10 / DOORS 8:30 PM / \$18 ADV / \$20

BLACK EYED PEAS
TICKETS FOR SEPT 13 SHOW WILL BE HONORED

THUR 10/11 / DOORS 8:30PM / \$15 ADV/\$17 DOOR

8:45 NOTE / SUNSET / 8:00M ROOM ROOM PRES

SOUL MANIFESTO: A JAZZ/FUNK SUPER GROUP

RODNEY JONES

FRED WESLEY DR. LONNIE SMITH
IDRIS MUHAMMAD ARTHUR BLYTHE

FRI 10/12 / DOORS 8:30PM / \$10 ADV/\$12 DOOR
HIGH SIERRA PRESENTS

THE MOTET
TEA LEAF GREEN

THUR 10/18 / DOORS 9 PM / \$7 DOOR ONLY

PHUNCKATECK
SAGE / ECHO / E-SASSIN

FRI 10/19 / DOORS 8:30 PM / \$15 ADV

MYSTERY MACHINE PRESENTS

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DJ SWAMP THE ARSONISTS

SAT 10/20 / DOORS 9PM / \$15 ADV

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DIRTY DOZEN BRASS BAND
JACOB FRED JAZZ ODYSSEY

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music calendar

From page 69

monday 1

Rock/blues/hip-hop

Boostamonte Make-Out Room. 9pm, \$6.
eX-Girl Amoeba Music. 6pm, free.
Hellbenders, Bite Paradise Lounge. 8:30pm.
Hip Bones Brainwash. 8pm.

Jazz/new music

Hal Bigler Band San Francisco Brewing Company. 8pm, free.
Contemporary Jazz Orchestra Jazz at Pearl. 9pm, free.
Walter Earl Group Black Cat. 9:30pm.
Left Coast Chamber Ensemble Yerba Buena Center for the Arts Forum, 701 Mission; (415) 642-8054. 8pm, \$10-13. See Fri. 28.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.

Bay Area

William Breuker Kollektief Yoshi's, 8 and 10pm, \$16.

Dance clubs

Cherry Sacrifice. 10pm-2am, \$3. With Elit and Betty spinning ambient grooves and beats.
Club Dread Justice League. 10pm, \$10. Reggae and dancehall with Brigadier Barry and General Patton.
Cold Sweat Fuse. 10pm-2am. With rotating locals and guests.
D.Volution Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress.
Get Me High Mondays Elbo Room. 9pm, \$5 Drum 'n' bass and freeform with Lithium.
Grateful Dead Jams Nickie's BBQ. 9pm-2a Dark Star Dan plays rare Grateful Dead tracks.
Halllife An Sabin. 9pm-2am. XJS, Zigmund Void, and Kryptik spin drum 'n' bass.
Intervention Original Coffee Gallery. 9pm, free. Experimental noise, no wave, new beats with DJs Miso, Megawapon, Denver, and guests.
Lo-key Lounge Charlies, 1838 Union; 474-3773. 9pm-2am. Deep house and disco breaks spun by rotating DJs.
Milkshake Mondays Sno-Drift. 10pm-2am. \$5. With Travis.
Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.
Reggae Mondays Tunnel Top. 9pm-2am, free. With DJ Qwistar.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Self Serve DJ Nite Odeon Bar. 7pm-2am, free. Open turntables.
Sixth Element Hush Hush Lounge. 9pm-2a. \$3. Electro, tech-house, drum 'n' bass, and trance.
Star Lounge Up and Down Club. 10pm-2a. \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Stone Soup AsiaSF. 7pm, free. Hip-hop, '70s, '80s, and house music.
Sumo The Top. 9pm, \$5. Hip-hop and funk.
Tranquility Base 26 Mix. 9pm-2am, free. With DJ Tram and Jonas Judd.
Tranquilo Amnesia. 8:30pm, \$3. Downtempo and drum 'n' bass.
Vroom El Rio. 8pm-midnight, free. Punk, funk, and soul.

tuesday 2

Rock/blues/hip-hop

Carmaig DeForest Cafe du Nord. 9:30pm.
Insane Clown Posse, Twiztid, Dark Lotus, Blaze Maritime Hall. 7pm, \$28.50-30.
Curt Kirkwood, Jerry Joseph and the Jack Mormons Bottom of the Hill. 9pm, \$10.
Moodfood, Len Patterson Trio Bruno's. 9pm.
Pedro the Lion, Starflyer 59, Seldom Great American Music Hall. 9pm, \$10.

Continued on page

FOLSOM STREET FAIR AFTER PARTY grand opening of

THE WORLD

at Club Six

music by:

OLGA T.
(Zam/Rimshot)

DEREK JUAN
(Universe/Metropolis)

VEGAS
(EndUp/SIX)

ANITA LOFTON
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with special guest dj

BLACKSTONE
(Taranic Records/Fallth)

visuals by: **COLLIN MANNING**

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A Funk Odyssey



DAYS OF THE NEW
Days Of The New



SLAYER
God Hates Us All

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OCT. 2ND: JA RULE, GARBAGE, ELTON JOHN, MACHINE HEAD, BILLY JOEL, GIPSY KINGS
OCT. 9TH: BONES SOUNDTRACK (FEATURING SNOOP DOGG), CHARLOTTE CHURCH & MORE!

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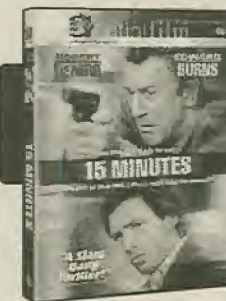
RUSH HOUR



3000 MILES TO GRACELAND



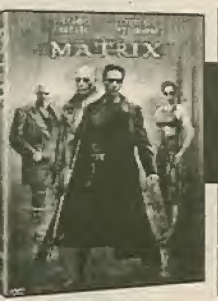
AUSTIN POWERS: THE SPY WHO SHAGGED ME



15 MINUTES



MISS CONGENIALITY



THE MATRIX



BEST IN SHOW

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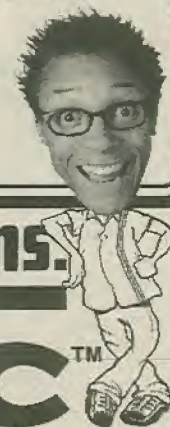
OCT. 2ND: HEARTBREAKERS, THE MUMMY RETURNS
OCT. 9TH: THE GODFATHER DVD COLLECTION, BRIDGET JONES'S DIARY, SNOW WHITE AND THE SEVEN DWARFS, ONE NIGHT AT McCOOL'S & MORE!

ticketmaster

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MILKTOOTH • PAJEE
PARADIGN ABOVE: COMEDY

THURSDAY SEPTEMBER 27
"REDNECK WHITETRASH BLUEBALL"
SALTY DALY • THE ANGRY AMPUTEES
CROSSTOPS
LOADLEVELERS
LAST TO KNOW - MONEYSHOT
ABOVE: LYRICISM HIT JUSTIN TORPEY BAND

FRI SEPTEMBER 28
MARGINAL PROPHETS
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YOUNG TRADE
ABOVE: GO VAN COGH
HIT: EVA JAY FORTUNE

SAT SEPTEMBER 29
STORM
BIRDSAW - ARLO
EAST MTN. SOUTH

SUN SEPTEMBER 30
FOLSOM STREET FAIR
EXTREME ELVIS
ANDROGENOUS ANDROIDS
HOTBOX - VIOLET DISCORD
ABOVE: 8PM - TRIP ADIAGIO, TBA 8PM - POETRY

MON OCTOBER 1
HELLBENDERS - BITE

TUES OCTOBER 2
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Wed.: Live Jazz: The Royale
Jazz Quartet

Thurs.: World Wide Lounge
- No Cover/World Beat
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Papi Chocolate,
Corozan, Ron & Ruben

Sat.: Soul/Salsa/Funk/Hip-Hop
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WED 9/26 9PM
OVER IT
STARING BACK
THE NUBS

THUR 9/27 9:30PM
BLACK CHURCH - 9PM
GOD STOMPER
ELEPHANT MAN
WASTOID (NE) • WUZOR


FRI 9/28 9PM
SHOULDER & WHEEL
POISON JETT GUNZ
CRACK
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PIER 23

Wednesday, Sept 26
SALSA DANCE CLASS
WITH RON 8:30pm
CUBANACAN 10pm

Thursday, Sept 27
THE JAZZ KNIGHTS
FEATURING ROBERT
STEWART 10pm


Friday, Sept 28
ORQUESTA SOROA
SALSA 10pm

Saturday, Sept 29
NATIVE ELEMENTS
REGGAE 10pm

Sunday, Sept 30
PLAYER'S CLUB 5-9pm

Monday, Oct 1
WHOOA!
STRAIGHT AHEAD JAZZ 9-12pm
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Sept 24
Guest DJ's
Michael Anthony
Residents
James Dee
Eli B



SEX IN ZERO GRAVITY
every monday
border cantina 1192 folsom
10pm - 2am . 21+ . \$5

music
calendar

Tuesday 2

From page 70

Stuck on Evil, Knights in Satan's Service, Nigel Peppercock Covered Wagon Saloon. 9:30pm, \$10.

Jazz/new music

Collective West Jazz Orchestra Cellar at Johnny Foley's. 9pm, \$3.
'Jazz Jam' Beach Chalet. 6:30pm.
Vince Lateano Trio Jazz at Pearl's. 9pm, free.
Marcus Shelby Jazz Orchestra Intersection for the Arts. 446 Valencia; 626-3311. 8pm, \$12-15.
Paula West Plush Room. 8pm, \$25.

Bay Area

Eric Shifrin Downtown. 8pm. The pianist performs.
Toots Thielemans with Oscar Castro-Neves and Kenny Werner Yoshi's. 8 and 10pm, \$20.

Folk/world/country

Freight open mic Freight and Salvage. 8pm.
Panacea Albatross Pub. 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.
Seisiun, Suzanne Cronin and Friends Plough and Stars. 9pm.
Vivendo de Pao Elbo Room. 9pm, \$6.

Bay Area

Budowitz Freight and Salvage. 8pm, \$17.50.

Dance clubs

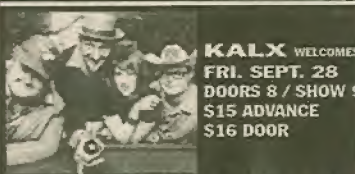
Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Backbeat Make-Out Room. 10pm, \$5. With DJ Zeph.
Broadway Studios 7-9pm. Swing dancing lessons.
Church of Sinatra Club Deluxe. 9:30pm. Swing music from the Rat Pack era.
Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.
Drift Cellar. 9pm-2am, \$3. Ambient, downtempo, and atmospheric breaks with DJs Wunjo, BVDub, and 4am.
EZ Music for Hard Times Club Deluxe. 10pm, free. Lounge, exotica, soundtracks, and slow groove.
Familia Royale 10pm-2am, free. Hip-hop, jazz breaks, funk, Latin, and dancehall with DJs Zatch and Top One.
Fan Club Dylan's Pub. 2301 Folsom; 641-1416. 9pm-2am, free. Indie, twee, Bratpop, art school punk, and more.
Frizar Galaxy. 9pm-2am, \$3. Progressive house with rotating residents.
F#@! Tuesdays Backflip. 10pm-2am. '80s music, soul, breakbeat, and hip-hop.
Impulse An Sibin. 10pm-2am. Techno with rotating residents.
Markeeza 26 Mix. 7-10pm, free. DJ Ben Wa spins freak jazz, E-Z listening, spacefunk, and Eurotrash. 10pm. Atmospheric sounds provided by a revolving cast of DJs.
Mayonnaise Skylark. 9pm, free. House music with special guests.
Members Only Bohemia Bar. 1624 California; 474-6968. 10pm-2am. '80s music with rotating residents.
Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Research and Development Sno-Drift. 9:30pm, \$5. With C Money, Ocir, Snayk Eyez, and Owlboogie.
Scope Light. 6pm-2am, \$3. Trance and breaks with KJ and Anon.
Soul Samba Dalva. 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hal Trick Jonny, and Asti Spumanti.
Subzero Frequencies Hush Hush Lounge. 9pm. Live dub and ambient with Duo Electro and 418am.
Tracksuit 330 Ritch. 10pm. Classic '80s and urban grooves.
Under the Radar Fuse. 10pm-2am. With Stephan and Evan rose IDM.
Wax Sacrifice 10pm-2am, \$5. Soul music with rotating DJs.

Continued on page 74

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10/11 GOLDFRAPP SHOW POSTPONED • WATCH FOR NEW DATE OR REFUNDS AT PLACE OF PURCHASE



SAM BUTERA
MON. OCT. 15 & TUES. OCT. 16
DOORS 7 / SHOW 8 • \$15

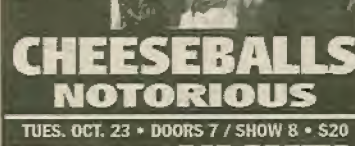


BLONDE REDHEAD



UNWOUND

SAT. OCT. 20
DOORS 8
SHOW 9
\$18 ADV.
\$20 DOOR



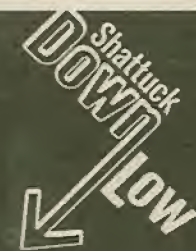
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THURSDAY
bella (grooves)
FRIDAY
clandestine (grooves)
SATURDAY
brazili (international party)
entre nos and DJ ruben
SUNDAY
brit pop
MONDAY
mayhem
(drum 'n' bass, hip hop lounge)
TUESDAY
posh
(funky downtempo, deep house, cool breaks)
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From page 73

events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

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Sharon Meadow at Fell and Stanyan 11am-6pm
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For entertainment schedule and info call 415-458-1988
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12th Annual
Benefit For
Global Exchange

wednesday 26

Around town

'How to Sell and Value Your Business' 1426 Fillmore; (800) 400-6084. 7pm, free. The California Businesses for Sale Foundation presents this workshop.

'The Women Are Burning: A Brief History of European Witch Hunts' Herbst International Exhibition Hall, 385 Moraga; 861-9838. 7pm.

free. Leonard Pitt presents a lecture and slide presentation on the topic.

Authors

Bill Ayers Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm. The author discusses his book *Fugitive Days*.

Martin Nakell City Lights Booksellers, 261 Columbus; 362-8193. 7pm. The author reads from his new novel, *Two Fields That Face Each Other*.

thursday 27

Around town

'Art is an Agent for Social Change' Herbst International Exhibition Hall, 385 Moraga; 646-0606. 7pm, free. Artist Richard Kamler presents slides of his works that cover the topics of the criminal justice system and the death penalty.

Conversation with Canvas Artists HANG at the Canvas, 1200 Ninth Ave; 504-0070. 7pm. Gallery artists discuss their works.

'A Day in the Life of a Blue Whale' California Academy of Sciences, Golden Gate Park; 750-7145. 7:30pm, \$8-12. Dr. Alejandro Acevedo-Gutiérrez lectures on the blue whale.

'Image, Culture, and Chaos Theory' New College of California, The Theater, 777 Valencia; 437-3460. 7pm, free. Ralph Abraham lectures on chaos theory.

'The Utak Pit' Bindlestiff Studio, 185 Sixth St; 974-1167. 8pm, \$10. This open forum show features a celebrity guest discussing an issue pertaining to Filipino American culture. Through Sat/29.

Authors

Merlinda Bobis City Lights Booksellers, 261 Columbus; 362-8193. 7pm. The author reads from her novel *The Kissing*.

Mae Silver Ebenezer Lutheran Church, 678 Portola; 750-9986. 7pm, \$5. The author and historian speaks about her books on Rancho San Miguel.

Scott Thunes, Thomas Victor Book Bay at the Main, San Francisco Main Library, 100 Larkin; 282-9246. 6:30-8pm. Musician Thunes and author Victor sign copies of *In Cold Sweat*.

Bay Area

Bill Ayers Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author discusses his book *Fugitive Days*.

friday 28

Around town

Canvas Artists-at-Work painting demonstration HANG at the Canvas, 1200 Ninth Ave; 504-0070. 4-8pm. A gallery artist presents a demonstration.

'Get Published!' Albany Library, 1247 Marin; 431-7491. noon-3pm, free. Jill Nagle leads this workshop.

'Lunch 'n' Learn in the Sunset' Humanities Building, 1185 Vicente; 449-3854. noon-2pm. \$5. Joan Kelley-Williams speaks about the American and International Red Cross organizations.

'Never Stop Dancing: Harm Reduction in Gay Clubs and Parties' First Unitarian Universalist Church, 1187 Franklin; 921-4987. 5-7pm. This forum focuses on drugs in the gay club and party scene.

'The Utak Pit' Bindlestiff Studio, 185 Sixth St; 974-1167. 8 and 10pm, \$10. See Thurs/27.

Bay Area

'Idealist.org Nonprofit Career Fair' Preservation Park, 1233 Preservation Park Way, Oakl; www.idealist.org. 1-8pm, free. The East Bay Resource Center for Nonprofit Support sponsors this job fair.

'Progressive Opportunities Community Action Job Fair' Frank Ogawa Plaza, Broadway and 14th St, Oakl; www.tmcenr.org. 3-6:30pm. The Bay Guardian hosts this community education and career fair featuring more than 75 companies and organizations looking for employees, interns, or volunteers.

Benefits

'American Heart Walk' Justin Herman Plaza, Market and Embarcadero; 433-2273.

11:30am. The American Heart Association honors the firefighters and emergency medical services personnel who lost their lives due to the terrorist attacks in New York City, Washington, D.C., and Pennsylvania by donating funds from this event to the International Association of Fire Fighters.

'Tie One on with the Stars' Harvey's, 500 Castro; (800) 419-9287, ext 117. 7-9pm, \$3. Naked Sword.com presents this event featuring gay porn stars from Sports and Recreation Video and Raging Stallion Studios; proceeds benefit Stop AIDS Project.

Bay Area

'Strong Medicine: The Healing Voices of Native Women' Paramount Theatre, 2025 Broadway, Oakl; (510) 625-8497. 8pm, \$25-50-60.50. Buffy Sainte-Marie, Ulali, Lorrie Church, and the Mankillers perform to help the Native American Health Center.

Authors

David Thomas Lord, Karen E. Taylor Borderland Books, 866 Valencia; 824-8203. 7pm. The authors discuss their works.

saturday 29

Around town

HANG at the Canvas anniversary party HANG at the Canvas, 1200 Ninth Ave; 504-0070. 7pm-midnight. Come celebrate the café-gallery's one-year anniversary.

'Justice for the Mission' Galia, 2565 Mission; 522-3883. 6-10pm, \$10. This event for supporters of the Jeff Adachi Campaign for Public Defender features speakers Jeff Adachi, Sup. Matt Gonzalez, Mark Sanchez, and Christina Olague; musical guests Salsa Caliente with Enrique Ramirez; and food.

'Liasion: Actions Between Site and Public' Symposium: Yerba Buena Center for the Arts Forum, 701 Mission, 12:30pm-4:30pm, \$6-10; boat tour/cocktail reception: Pier 39, 5:15-8:30pm, \$20-25; 357-4000. San Francisco Museum Of Modern Art and Yerba Buena Center for the Arts host a symposium and boat tour of the SPMOMA's off-site, out-

door exhibition, "Revelatory Landscapes." 'Tabby Tells All' San Francisco SPCA, Solari-um, Maddie's Pet Adoption Center, 250 Florida; 522-3525. 10-11am, free. A cat behavior class is held.

'The Utak Pit' Bindlestiff Studio, 185 Sixth St; 974-1167. 8pm, \$10. See Thurs/27.

Bay Area

'Art Car Fest' Jack London Square, Oakl; (510) 814-6000. noon-5pm, free. Come see 100 art cars and their creators at this show.

'The Crucible Fall Open House' The Crucible, 1036 Ashby, Berk.; (510) 843-5511. noon-6pm, free. The gallery opens its doors to the public for their open house, featuring hands-on blacksmithing, welding, stone carving, and other art demonstrations by faculty.

'Ending the Silence... Sounding the Alarm' Oakland Marriott Convention Center, 1001 Broadway, Oakl; (888) 315-5988. 9am-5:30pm, \$25. This program for African American women covers the topic of breast cancer.

International Rabbit Day House Rabbit Society, 148 Broadway, Richmond; (510) 970-7575. 11am-4pm, \$9. Bring your pet rabbit to this event, which will feature educational seminars, demonstrations, and bunny care clinics.

Benefits

Amnesia 853 Valencia; 970-8336. 9pm, \$15. This dance club event features Tranceglobe world beats; benefits Kids of War.

'Cortland Avenue Art Walk' Bernal Beast, 509 Cortland; 643-7800. 10am-6pm. The San Francisco pet store sponsors this fundraising event featuring art, music, children's activities, and a raffle; proceeds help in the creation of a new, local animal rescue group in Bernal Heights. Through Sun/30.

'Fifth Anniversary Event of Working Essentials' First Unitarian Universalist Church, 1187 Franklin; 751-0812. 6:30-11pm, \$20-100. This event features food, musical performances by Loco Bloco Drum and Dance Ensemble and DJ Mariposa Burciaga, a silent auction, children's activities, and a raffle; proceeds benefit Working Essentials.

Leather n Lace Space 550, 550 Barneveld; 550-8286. 10pm-3am, \$15. This women's dance party celebrating the Folsom Street Fair features a silent auction that benefits the San Francisco Women's Motorcycle Contingent.

Model Citizens The Ramp, 855 China Basin; 621-2378. 10pm, \$10. A benefit concert for the Leukemia and Lymphoma Society.

'Tales of Scheherazade: An Evening at the Palace' Palace Hotel, Market and New Montgomery; 252-1288. 6:30pm-12:30am, \$200-5000. Philharmonia Baroque Orchestra presents this annual fundraiser featuring a Moroccan-inspired dinner, a raffle, and music by Walt Tolleson Orchestra and Philharmonia Baroque Orchestra.

'Wine on the Bay' Hornblower's Yacht Santa Rosa, Pier Three, Embarcadero Drive; 885-6417. 7pm-midnight, \$65. The San Francisco Ski Club presents its 10th annual wine-tasting celebration, also featuring music, dancing, and a silent auction.

Bay Area

'Collage de Musica 2001' Frank Ogawa Plaza, Rotunda bldg, Broadway and 14th St, Oakl; (510) 444-0801. 6pm, \$125-200. This black-tie fundraiser features a cocktail reception, silent and live auctions, dinner, and musical performances by Oakland Jazz Band, members of the Oakland Youth Orchestra, Oakland Interfaith Gospel Choir, and members of Oakland East Bay Symphony.

The Intima, Ibobuki, Young People, From Monument to Masses Stork Club. 10pm, \$6. A benefit concert for Revolutionary Association of the Women of Afghanistan. See 8 Days a Week, page 50.

Judith Wallerstein, Ph.D. First Presbyterian Church, 2619 Broadway, Oakl; (510) 531-5367. 9am-12:45pm, \$100. The doctor appears to speak about her book *The Unexpected Legacy*.

2001
noise
the bay area's premier music supplement

For advertising call: 415.487.2523

Publication date: October 3
Advertising Deadline: Sept 26

of Divorce: Results of a 25 Year Landmark Study; proceeds benefit Ann Martin Children's Center of Piedmont.

Authors

'Perverts Put Out!' 848 Community Space, 848 Divisadero; 431-0171. 8pm, \$12-20. San Francisco erotica authors read.

sunday 30

Around town

'Art for the Masses' 848 Community Space, 848 Divisadero; 820-3991. 2-6pm, free. This art sale features works by local artists priced at \$100 or less.

Bike and Pedestrian Fair Peacock Meadows, Golden Gate Park, John F. Kennedy and Stanyan; 431-BIKE. noon-3pm, free. This fair features a bike rodeo for kids, urban cycling skills classes, basic maintenance demonstrations, helmet fittings, and a raffle.

A celebration of City Lights Booksellers and Publishers' landmark status City Lights Booksellers, 261 Columbus; 362-8193. 1pm. The historic bookstore invites the public to join authors and friends of City Lights at the landmark presentation ceremony.

'Filipina Literature in Diaspora' San Francisco Main Library, Latino/Hispanic Community Room, 100 Larkin; 826-1300. 1-3pm. Aunt Lute Books presents this panel on Filipina culture and literature.

Folsom Street Fair Folsom, between 7th and 12th Sts.; (415) 861-3247 or www.folsom-streetfair.com. 11am-6pm, donations accepted. See 8 Days a Week, page 50.

World Vegetarian Day Celebration 2001 Fort Mason Center, Bldg A, Conference Room; Marina at Buchanan; 273-5481. 10am-3:30pm, \$5. The San Francisco Vegetarian Society

hosts this event featuring food samples from restaurants and vendors, information of vegetarianism, cooking demonstrations, and music and dance performances.

Bay Area

'How Berkeley Can You Be? Parade and Festival' Parade starts at California and University, Berk; (510) 849-4688. 11am-5pm. This annual parade features art cars and bikes,

the Cal Marching Band, and wacky Berkeley participants; the festival features music and dance performances, kids' activities, and much more.

Sausalito Floating Homes Tour Tour begins at Kappas Marina, Gate Six Road off Bridgeway, Sausalito; (415) 332-1916. 11am-4pm, \$25. Visitors can take a self-guided tour of 20 homes floating on the San Francisco Bay.

Continued on page 76



YERBA BUENA
GARDENS
FESTIVAL

West
Javanese
topeng mask
dancers of
Pusaka Sunda

FREE Saturday Evening Twilight Concerts in Yerba Buena Gardens

Twilight Concert Series Featuring Gamelan Sekar Jaya & Pusaka Sunda - September 29, 7 pm
As part of Yerba Buena Gardens Festival 2001, a series of free twilight concerts will be held on Saturday evenings in the gardens at 7 pm presented by Yerba Buena Arts & Events, Festival of the Harps, World Arts West, and Adhishree.

Saturday September 29 features Gamelan Sekar Jaya - 45 musicians and dancers, specializing in the performing arts of Bali, Indonesia, and Pusaka Sunda, a gamelan degung group performing music of West Java. Bring a blanket, a picnic dinner, and enjoy this twilight concert.

The Gardens are located on Mission Street between 3rd and 4th Streets, San Francisco. Information: 415-543-1718 or www.ybae.org. The year-round program of free public performances and events at Yerba Buena Gardens is made possible through the generous support of Metreon-A-Sony Entertainment Center, The San Francisco Redevelopment Agency, the San Francisco Marriott, KTB Management Group, and other sponsors.

San Francisco Museum of Modern Art

through jan 13

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From the stark landscapes of the desert to the stunning grandeur of Yosemite, Adams has created unforgettable images of the American West. A monumental figure in popular culture and a significant contributor to the development of modern photography, he is San Francisco's most beloved native son. Celebrate his centennial with a groundbreaking exhibition at its first stop on a prestigious international tour.



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THIS WEEK

Thu Sep 27 8pm Fri Sep 28 8pm Sat Sep 29 8pm at Flint Center

MTT conducts Copland and Saint-Saëns

Michael Tilson Thomas conductor
Alisa Weilerstein cello
Julie Ann Jacobassi English horn
Glenn Fischthal trumpet

Copland *Quiet City*
Saint-Saëns Cello Concerto No. 1
Bartók Concerto for Orchestra

The Saint-Saëns features the incredibly talented 19 year old Alisa Weilerstein and Bartók's brilliant Concerto for Orchestra.

Free pre-concert talk by Michael Beckerman one hour prior

NEXT WEEK

Sun Sep 30 7:30pm

GREAT PERFORMERS SERIES Philadelphia Orchestra

Wolfgang Sawallisch conductor

Elgar *Enigma Variations*
Beethoven Symphony No. 3, *Eroica*

Thu Oct 4 8pm Fri Oct 5 8pm Sat Oct 6 8pm

MTT conducts Beethoven and Strauss

Michael Tilson Thomas conductor

Oliver Knussen Choral
Beethoven Symphony No. 4
R. Strauss *Ein Heldenleben*

Music by a brilliant contemporary, then two favorites: Beethoven's elegantly frenetic Fourth Symphony and Strauss's *Heldenleben* — A Hero's Life, featuring the new SFS Concertmaster, Alexander Barantschik.

Free pre-concert talk by Peter Suskind one hour prior

COMING UP

Wed Oct 10 8pm Thu Oct 11 2pm Fri Oct 12 8pm Sat Oct 13 8pm

PREMIUM CONCERT MTT conducts Brahms' A German Requiem

Michael Tilson Thomas conductor
Elizabeth Futral soprano
Peter Mattei baritone
SFS Chorus

Schoenberg Theme and Variations
Krenek *Die Nachtigall*
Brahms *A German Requiem*

Free pre-concert talk by Mary Ann Smart one hour prior
Center Terrace seats not available.

Sun Oct 14 7:30pm

GREAT PERFORMERS SERIES Gewandhaus Orchestra of Leipzig

Herbert Blomstedt conductor
Nikolaj Znaider Violin

Nielsen Violin Concerto
Brahms Symphony No. 4

Wed Oct 17 8pm

GREAT PERFORMERS SERIES Martha Argerich, piano Nelson Freire, piano

Martha Argerich appears with Nelson Freire in music for two pianos.



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Tickets for Flint Center concerts available through TicketMaster at (415) 421-8457. Group Sales (415) 503-6311. All concerts at Davies Symphony Hall unless otherwise noted. Programs subject to change.

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Classical Join the SFS 102.1 KQFC each Tuesday evening at 8pm on Classical 102.1 KQFC, the radio home of the San Francisco Symphony.

events

calendar

around town, authors, attractions & benefits

Sunday 30

From page 75

Benefits

'California Wine Classic' Stern Grove, Clubhouse, 19th Ave and Sloat; (800) 241-0758, noon-4pm, \$55. The Crohn's and Colitis Foundation sponsors this event featuring food and wine tasting, a classic car exhibi-

tion, and a live and a silent auction; proceeds benefit the foundation's Greater Bay Area Chapter.

'Cortland Avenue Art Walk' Bernal Beast, 509 Cortland; 643-7800. 11am-5pm. The San Francisco pet store sponsors this fundraising event featuring art, music, children's activities, and a raffle; proceeds help in the creation of a new, local animal rescue group in Bernal Heights.

'Taste for the Cure' San Francisco City Hall, 1 Dr. Carlton B. Goodlett Place; 353-7201. 2-6pm, \$60. This event features healthy food tasting, live musical performances, and doctors answering questions about breast health and cancer treatment; benefits go to UCSF breast cancer patients and to fund the MammoVan, a mobile digital mammography unit.

Authors

Elizabeth Rosner Borders Books, 400 Post; 399-1633. 2pm. The author discusses her book *Speed of Light*.

monday 1

Around town

'Buying Your First Home in the SF Bay Area' Build, 483 Guerrero; 643-8118, ext 2. 7-9pm, \$39. Carol Lloyd leads this seminar.

Thom Mayne Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. 7pm, \$15-25. The architect lectures on his works.

'The Theatre of Tadashi Suzuki' San Francisco Performing Arts Library and Museum, 401 Van Ness, Fourth fl; 255-4800. 6pm, \$5-10. Professor Yukihiro Goto lectures on traditional and contemporary Japanese theater.

Benefits

'Celebrating Our Communities: Looking Back, Moving Forward' George Coates Performance Works Theatre, 110 McAllister; (510) 532-7700. 6pm, \$75. The Tenderloin AIDS Resource Center celebrates its 11th anniversary with a 1930s musical revue; proceeds benefit the center.

Authors

Dave Eggers Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$18. Mitch Goldman interviews the author.

Armistead Maupin Commonwealth Club, 595 Market, Second fl; 597-6705. 7:30pm, \$9-12. Barbara Lane speaks with the author about his works.

Nancy Milford A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm. The author discusses her book *Savage Beauty*.

Bay Area

Ursula K. Le Guin Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. See 8 Days a Week, page 50.

tuesday 2

Around town

'The 2001 San Francisco Board Fair' Yerba Buena Center for the Arts Forum, 701 Mission; 399-2653. 5:30-7:30pm, free. More than 65 San Francisco nonprofit organizations invite all persons interested in becoming board members to this event.

Benefits

'One Fine Day' Westin St. Francis Hotel, 335 Powell; 334-1502. 6pm, \$75-175. The California Abortion and Reproduction Rights Action League presents this event in support of reproductive freedom, featuring Sen. Barbara Boxer, Janet Benshoof, and Sharon Camp.

Authors

Kelly James A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm. The author and private investigator discusses *Dancing with the Witchdoctor*.

Alan Chong Lau City Lights Booksellers, 261 Columbus; 362-8193. 7pm. The poet reads from his book *Blues and Greens*.

Ursula K. Le Guin Public Library, Park Branch, 1833 Page; 863-8688. 7pm, free. See 8 Days a Week, page 50.

ODC Theater presents

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art calendar

Dr. Judith Taylor *California Historical Society*, 678 Mission; 357-1848, 5:30-7pm, free. The author signs and discusses her book *The Olive in California: History of an Immigrant Tree*.

Bay Area

Jonathan Franzen *Cody's Books*, 2454 Telegraph, Berk; (510) 845-7852, 7:30pm. The author reads from *The Corrections*.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see *8 Days a Week*. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Sun-Wed, 11am-5pm; Thur-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Modern Photography in Japan: 1915-1940." Seventy images by 32 photographers. "Intimate Eye: The Paintings and Photographs by Consuelo Kanaga." Black-and-white photographs and paintings. Both exhibits run Through Sun/30.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (extended hours on first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "Views of Islamic India." Ten prints by Thomas and William Daniell. "Zen: Paintings and Calligraphy, 17th-20th Centuries." Sixty-six works by Japanese monk-artists. "Empire of the Sultans: Ottoman Art from the Khalili Collection." More than 200 objects from the Ottoman Empire. All exhibits through Sun/7.

California Historical Society 678 Mission; 357-1848. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for six and under and members. "The Big Orange: California Citrus Label Art" The state's citrus-export industry blossomed in the early years of the 20th century — about the same time as the advent of refrigerated train cars. Struggling to establish brand identities with East Coast buyers, fruit companies hired graphic design firms to create full-color labels to adorn their wooden crates of oranges, lemons, grapefruits, and limes. All of the labels in this show date from 1900 to 1950. Many of them were designed by the Schmidt Lithograph Company, whose corporate headquarters was right here in San Francisco at Second and Bryant (its clock tower is still there today). More than just advertisements, fruit labels were works of art, very similar in style to the movie posters of that era. Through Sun/30. (Westbrook)

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half-price Thurs, 6-9pm). "Stranger Passing: Collected Portraits by Joel Sternfeld." Sixty-five large-scale color photographs. Through Tues/2. "California Pottery: From Missions to Modernism." Nearly 200 pieces from 50 California-based collections. Through Oct 14.

San Mateo County Historical Museum 777 Hamilton, Redwood City; (650) 299-0104. Tues-Sun, 10am-4pm \$1-2. "Tales of the Turntable: Filipino American DJs of the San Francisco Bay Area." Sept 29-Feb 25. See 8 Days a Week, page 50.

Continued on page 78



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- Green Bay Press Gazette

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Museums

From page 77

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Situation Zero: Recent Art from Portugal." A survey of works by Helena Almeida, Miguel Branco, Filipa César, João Onofre, Noé Sendas, and the Zé dos Bois Art Collective. Through Nov 4.

Bay Area

Marin Community Foundation 17 E. Sir Francis Drake Blvd., Ste 200, Larkspur; (415) 499-8350. Mon-Fri, 9am-5pm. "Abstract Show," works by various artists. Through Thurs/27.
Museum of Anthropology 103 Kroeber Hall, No 3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. All exhibits extended through Mon/1.
UC Berkeley Art Museum 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under, UC Berkeley students/faculty, and members. "Jessica Bronson/MATRIX 194: Heaps, Layers, and Curls." An installation by Jessica Bronson. Through Nov 11.

galleries

Opening

Eleonore Austerer 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. Works by Roberto Lauro. Through Sun/30. Monotypes and early works on paper by Joseph Solman. Oct 1-31.
Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "New Work," paintings by Jonathan Parker. Through Sat/29. New work by Cynthia Ona Innis (reception Sat/6, 3:30-5:30pm). Oct 2-27.
Commonwealth Club 595 Market; 621-8242. Mon-Fri, 8am-5:30pm. Bay Area Photographers Collective exhibition (reception Oct 11, 6-8pm). Oct 1-31.
Graystone 77 Geary; 956-7693. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Grand

Opening - New Work, New Space," the grand opening of the gallery's new location, featuring works by various artists. Oct 2-31.
HANG at the Canvas 1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. "One Year Anniversary Show," group show of new work by gallery artists (reception Thurs/27, 7-9pm). Sept 27-Oct 29.
Diego Rivera San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 9am-9pm. A collaborative show by Matt Borruso and Patrick Jackson. Through Sat/29. "Rum and Coke," works by various artists (reception Mon/1, 5-7pm). Mon/1-Sat/6.
San Francisco City Hall 1 Dr. Carlton B. Goodlett Place; 252-2568. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "The Martyrdom of St. Edward the Confessor," photographs by Jean Collier Hurley. Through Dec 16. "Panorama: Backyards and Cityscapes," paintings by David Lofton. Through Dec 16. "The Home Show," works by Melissa Borman, Nina Bellisio, and Gabriela Hasbun. Through Dec 16. "The People of San Francisco: Lives of Accomplishment," paintings and drawings by Elaine Badgley/Arnoux. Sept 27-Dec 16.
Don Soker Contemporary Art 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Spotted Darkness," works on paper by Hiroyuki Kitano. Through Sat/29. "Transparentia," recent works by Theodora Varnay Jones (reception Thurs/4, 5-7pm). Oct 2-27.
Songlines 619 Post; 614-1223. Tues-Sat, noon-6pm. "New Style: Paintings by Kathleen Petyarre," recent work by the indigenous Australian painter (reception Sat/29, 3-6pm). Sept 29-Nov 3.

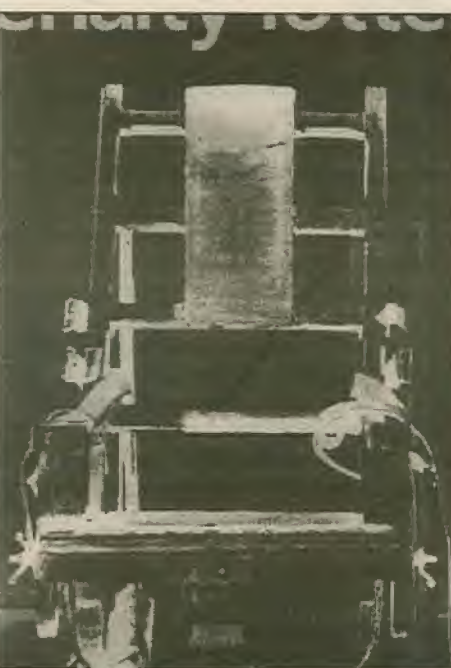
Bay Area

Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "Windows Exhibition Series II," works by Mike Granatt, Iarts: the Disability Mural, and David Guzman, through Fri/28; works by George Chen, Lynne Prather, and Tomoko Murakami, Oct 1-28.
Oliver Art Center California College of Arts and Crafts, 5212 Broadway, Oakl. (510) 653-8118. Mon-Sat, 11am-5pm (Wed, until 9pm). "Utopia Now!," works by artists presenting radical concepts and practical solutions for social transformation (reception Tues/25, 6-7:30pm). Through Dec 1.
Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-5:30pm. "Hard Bodies," work by Michael Henry. Through Sat/29. "Hand Made by Lisa Solomon," a solo exhibition by Lisa Solomon (reception Sat/6, 6-9pm). Oct 2-27.

critic's choice: art

'Capital Culture/Media Punishment'

Through Oct. 20, Intersection for the Arts



CAPITAL CULTURE/MEDIA PUNISHMENT (2001), BY VICTOR CARTAGENA

Timothy McVeigh's execution weighs heavily on the mind of artist Victor Cartagena, who for the last 18 months has obsessively collected all kinds of articles about McVeigh and capital punishment. The project has consumed his waking hours and filled his small San Francisco apartment. He couldn't have known how timely its exhibit would be — it's way too topical, in light of the recent terrorist attacks — and it's hard to stand in the gallery and be bombarded with words and sounds about killing and death. Cartagena orchestrates our viewing experience to simulate the last 18 media-saturated months of his life. The exhibit room is dark, the only light coming from a few TV screens and a flickering projected image of an old-fashioned electric chair. Floor-to-ceiling piles of newspapers loom ominously, and dozens of speakers produce a maddening din of McVeigh-related news. Listen carefully and you might pick out a familiar voice — perhaps Andy Rooney or Dan Rather — but the stories are chopped up and jumbled together, like the magazine articles Cartagena has pasted on the walls. He doesn't spell out his final conclusions, but we get the basic idea: an overwhelming amount of news coverage, most of which is somewhat biased in favor of capital punishment and lacking in real content. The accompanying exhibit at Ampersand International Arts (through Sun/7) is mostly composed of figural works; Cartagena painted them to periodically escape from the McVeigh project and "detoxify" himself.

Ampersand is sunlit and quiet, and the nondescript faces on the wall seem full of inner calm. They might be meditating Buddhists, or death-row inmates, or even self-portraits. Wed.-Sat., noon-5 p.m., 446 Valencia, S.F. (415) 626-2787. (Ampersand International Arts: Thurs.-Fri., 10 a.m.-5 p.m. and by appt., 1001 Tennessee, S.F. 415-285-0170.) (Lindsey Westbrook)

Ongoing

Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt. "capital (culture/media) punishment_witness room," figurative drawings and mixed-media works on paper and canvas by Victor Cartagena. Through Sun/7. See Critic's Choice.
Big Pagoda Company 1903 Fillmore; 563-8727. Tues-Sat, 11am-7pm; Sun, noon-6pm. Koi paintings by Noah Phyllis Levin. Through Sun/30.
Bonnafont 946a Greenwich; 431-7546. Sat-Sun, 2-5pm and by appt. Paintings of American and European buildings by Paul

Ashurst. Through Sun/30.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 10am-4pm. Paintings by Mary Fetherolf. Through Thurs/27.
Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. "Still," new paintings by Donna Mintz. Through Sat/29.
Chinatown Community Arts Program Gallery 750 Kearny, Third fl; 957-1146. Tues-Sat, 10am-4pm. "Spectrum of Colors," Chinese paintings by He Yuan Ming and Ou Gong Liang. Through Oct 27.
Joseph Chowning Gallery 1717 17th St; 626-7496. Call for hours. "Works on Paper," by Stanton McDonald-Wright. Through Thurs/27.

City Picture Frame Gallery 524 Third St; 543-4105. Mon-Sat, 8:30am-5pm. "Birds, Beasts, Bugs: Real, Surreal, and Whimsical Imagery Inspired by the Animal Kingdom," all-media exhibit. Through Fri/28.
Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Neverland: New Paintings and Works on Paper," works by Timothy Cummings. Through Sat/29.
Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Momentum," works by Mark Bechtel, Ani Gregorians, Jessica Hobbs, and Jason Predock. Through Mon/1.
A Different Light Bookstore 489 Castro; 431-0891. Call for hours. "Frank Photos," photography by Frank Celaya. Through Mon/8.
Dragon Studio 1351 Harrison; 626-7125. Fri-Sun, noon-8pm. Works by Chris Goldman, Kenny Treacy, Chrystie Danzer, La Cesari, and others. Through Sun/30.
Friday the Thirteenth West 331 Potrero; 863-2285. Thurs-Sat, 1-5pm. Assemblages and sculptures by Robert Bagnasco Murray. Through Sat/29.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Recent work by Hayley Tompkins. Through Sat/29.
Hola Bella! Gallery 534 Laguna; 865-0463. Call for hours. Works by Karl Siefert, Teresa Moore, and Sun Kim. Through Nov 17.
Intersection for the Arts 446 Valencia; 626-2787. Wed-Sat, noon-5pm. "Capital Culture/Media Punishment," an installation by Victor Cartagena. Through Oct 20. See Critic's Choice.
George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Rockwell Kent: Hidden Treasures," various works by the artist. Through Sat/29.
Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "The Mysterious Underwater World," children's art produced by the Imagine Bus Project. Through Sat/29.
Lair of the Minotaur Gallery 3318 26th St; (510) 848-1747. By appt only. "Bitter/Sweet," photographs by Jeanette Au (reception Fri/28, 7-10pm). Sat/29-Sun/30, 3-6pm.
Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt.). "Stations: A Gay

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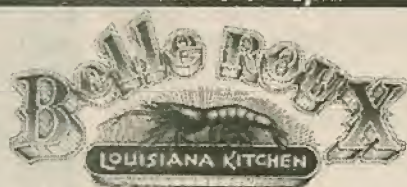
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Passion," works by Delmas Howe, Jerome Caja, and Samara Halperin. Through Sat/6.
Richard MacDonald 445A Sutter; 263-5490. Sun-Mon, 10am-6pm; Tues-Thurs, 10am-8pm; Fri-Sat, 10am-9pm. A collection of bronze sculptures by Richard MacDonald. Through Oct 14.
Max Furniture 1633 Fillmore; 440-9002. Tues-Sat, 11am-7pm; Sun noon-5. Works on paper by Virginia Shepley. Through Sat/29.
Media Alliance 814 Mission; #205; 546-6334. Mon-Wed, Fri, 1-5pm. "Zapatour," documents and images of the Zapatista march from Chiapas to Mexico City. Through Sun/30.
Octavia's Haze 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. Paintings in acrylic and acrylic prints by Sydel Lewis. Through Sun/30.
ODC Theater Gallery 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. "Unrequited," photographic essays by Ann Maley. Through Sun/30.
Pond 214 Valencia; 437-9151. Thurs-Sun, 3-8pm; also by appointment. "Face 2 Face II Face," a group show and performance series featuring works by Arreola and Jenné, Tommy Becker, Brent Goodman, Margarita Lara, Pepe Mar, Ann Hartford, and Nico Wilbrandt (Petite Concerto and destruction of Lego sculpture by Arreola and Jenné Sat/29). Through Fri/5.
project rm 49 Geary, Ste 440; 296-8405. Tues-Sat, 11am-5:30pm. "Aker Ego," paintings and works on paper by Jacek Sroka. Through Sat/29.
Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Gardens," works by Alesha Fiandaca. Through Sat/29.
Ruby's Clay Studio and Gallery 552A Noe; 558-9819. Daily, 9am-7pm. Pottery show and sale. Through Tues/2.
Madeline H. Russell Gallery Rosenberg Library and Learning Resource Center, City College of San Francisco, 50 Phelan; 452-5543. Mon-Thurs, 7:30am-10pm; Fri, 7:30am-5pm; Sat, 9am-3pm. "Klak* Pow! Whine!": Cartoons, Comix, and Manga from City College," cartoon artwork created by City College students, alumni, staff, and faculty. Through Dec 5.
San Francisco Museum of Modern Art Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Lorene Anderson and Farrar Wilson and drawings by Amy Kaufman. Through Fri/28.
SF Photography Center 50 Scott; 554-9522. Tues-Thurs, 3-9pm; Fri-Sat, 11am-4pm. Photographs by Jane Armstrong and Karolina Kuellmer. Through Sun/30.
San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Structures," large format, all-media exhibit. Through Sun/30.
SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Apature," multidisciplinary works by young Asian Pacific Americans. Through Sat/29.
Squint 678 Geary; 430-2160, ext 2716. Tues-Sun, 6pm-midnight. "Public Portraits," photography by Kerry Mansfield. Through Wed/3.
Student Center Art Gallery SFSU, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 11am-3pm. "3-D," an exhibition of 11 California sculptors. Through Wed/3.
Takada 251 Post; 956-5288. Tues-Sat, 11am-5pm. "Now and Then," paintings and sculptures by Seiji Kunishima. Through Sat/29.
Tercera Gallery 550 Sutter; 773-0303. Tues-Sat, 10am-6pm; Sun, noon-5pm. Recent paintings by H.A. Sigg. Through Sun/30.
Velvet da Vinci 508 Hayes; 626-7478. Tues-Sat, noon-6pm; Sun, noon-4pm. "Rock, Paper, Scissors." The gallery celebrates its 10th anniversary with a large group show featuring metal and jewelry works based on the theme of the playground hand-game rock, paper, scissors. Susanne Matsche took the theme literally, making a suitcase out of a rock and squashing a tiny pair of scissors

and a piece of paper inside of it. She dedicates the work to her sister Irene, with whom she would play the game as kids in Russia. Sayumi Yokoushi-Evans interpreted the assignment less literally. Her set of three men's rings are made from carefully folded banknotes and are inset with tiny rubies and diamonds. The money, from Mexico, America, and Canada, is in denominations the artist chose to represent rock, paper, and scissors. Through Sun/30. (Westbrook)
Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, Sat-Sun, noon-5pm; Fri, 2:30-5:30pm; also by appt. "Nepal and Back," new prints by Terry Acebo Davis. Through Sun/30.

Bay Area

Artisans 78 East Blithedale, Mill Valley; (415) 388-2044. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Sacred Images," work by Rebekah Laros. Through Fri/28.
Berkeley Bowl Café Gallery 2020 Oregon, Berk; (510) 843-6929. Mon-Sat, 9am-8pm; Sun, 10am-6pm. "Children and Other works," photographs by Rick Schiller. Through Sun/30.
Black Box 1928 Telegraph, Oakl; (510) 451-1932. Wed-Sat, 1-6pm. "Shakti Awakenings: Celebrating the Power of the Feminine," works by Jennifer Jones, Laura DuBois, Linda McCabe, and Mary Swanson. Through Sun/30.
Chi 912A Clay, Oakl; (510) 832-4CHI. Tues-Fri, 11am-6pm; Sat, noon-5pm. "The Nostalgia Factory," an installation by Barbara Millman. Through Sat/29.
Cricket Engine Gallery 499 Embarcadero, Bldg C, Oakl; (510) 522-0471. "A Cold Dark Funeral," a retrospective exhibition on Stephen Louis Pinata. Through Sat/29.
Good Vibrations 2504 San Pablo, Berk; (510) 841-8987. Sun-Thurs, 11am-7pm; Fri-Sat, 11am-8pm. Autobiographical paintings by Debbie Moore. Through Sun/30.
Thelma Harris Gallery 5940 College, Oakl; (510) 654-0443. Tues-Fri, 11am-6pm; Sat, noon-5pm. "Painted Memories," works by Cedric Smith (reception Fri/28, 7-9pm). Through Sat/6.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Call for hours. "The Chilean Diaspora," works by Chilean artists including Pancho Pescador, Edmundo Delgadillo, Verónica Labarca, Miguel Osorio, and Osvaldo Torres. Through Sun/30.
Modernbrook/Gallery 494 494 University, Palo Alto; (650) 327-6325 or (415) 431-3097. Daily, 11am-10pm. "Vert-ciel," photographs by Xavier Damon. Through Tues/2.

Pacific Art League of Palo Alto 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Best of Show," a juried show of works by various artists. Through Fri/28. "Recent Still Lifes: Contemporary Realism," oil paintings by Toni Ellis. Through Sun/30.
June Steingart Memorial Art Gallery Laney College, 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "Oaklandish, the nonchalant exhibit," posters, digital slide show, and media corner with books and video about the historical legacy of Oakland. Through Sun/30.
Third Street Grind Gallery 464 Third St, Oakl; (510) 653-1548. Mon-Fri, 7:30am-3:30pm. "Forms from Feather River," mixed-media work by artist instructors from the City of Oakland's Feather River Adult Arts Camp. Through Wed/26.
Women's Cancer Resource Center Gallery 3023 Shattuck, Berk; (510) 548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm and by appt. Works by TheArthur Wright and Gerald Perkins; "Catastrophe, Crisis, and Other Family Traditions." Photographs by Jessamyn Lovell. Both exhibits through Wed/26.
YWCA 2600 Bancroft, Berk; (510) 848-6370. Mon-Fri, 9am-5pm. Paintings by Mary Black; "Early Girls," oils and mixed-media by Teresa Moore. Both exhibits through Fri/28.

stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater
Opening

And Then They Came for Me: Remembering the World of Anne Frank New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$7-10. Opens Wed/26, 10am. Runs Wed-Fri, 10am

Continued on page 80

don't make me look too
psychotic

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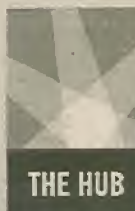
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Tonight
October 3

Featuring:

Tim Barsky, traditional stories and radical flute

Fred Fong, hammer dulcimer

Miri Hunter Haruach solo performance

Tommi Avicolti Mecca spoken word

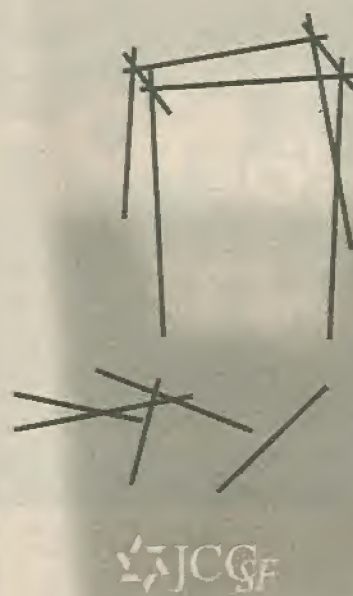
Pireeni Sundaralingam spoken word

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Theater

From page 79

(no show Thurs/27); Sat-Sun, 2pm. Through Sun/6. As part of its 2001-02 Educational Season, the New Conservatory Theatre Center presents a multimedia play that draws on the memories of Holocaust survivors.

Glamour Studio 300, Project Artaud, 499 Alabama; 255-1048. \$20 (opening night, \$50). Opens Thurs/27, 8pm. Runs Thurs-Sat, 8pm. Through Oct 27. John O'Keefe's new play, performed in a 25-seat theater, is about a woman who is driven mad by her houseguests.

Hearts in Shadow Next Stage, 1620 Gough; 673-0304. \$12-20. Opens Fri/28, 8pm. Runs Fri-Sat, 8pm. Through Oct 27. Combined Art Form Entertainment presents an anthology of short plays about dark desires.

'One Hundred and Six Years of Comedy' Eureka Theatre Company, 215 Jackson; (510) 434-0734, www.eustenders.org. \$15 (previews \$12; opening night, \$20). Previews Tues/2 (series A), Wed/3 (series B), Thurs/4 (series C), 8pm. Opens Fri/5, 8pm (series A). Series A runs Oct 10, 13, 18, 26, 8pm; Oct 21, 3pm. Series B runs Oct 6, 11, 19, 24, 27, 8pm; Oct 14, 3pm. Series C runs Oct 12, 17, 20, 15, 8pm; Oct 7, 28, 3pm. Eastenders Repertory Company presents its third annual one-act festival, featuring 10 one-act plays by George Bernard Shaw, Eugene Ionesco, Tom Stoppard, Tony Kushner, and other authors performed in rotating repertory.

Bay Area

Approach Eighth Street Studio Theatre, 2525 Eighth St, Berk; \$10-15 (previews, \$8; opening night, \$20). Previews Thurs/27-Fri/28, 8pm. Opens Sat/29, 8pm. Runs Thurs-Sat, 8pm. Through Oct 27. (Additional show Sun/30, 2pm, Julia Morgan Center for the Arts, 2640 College, Berk; (510) 655-0813.) The Shotgun

Players perform Susan Wiegand's play about the search for intimacy.

Ongoing

Are We Almost There? Shelton Theatre, 533 Sutter; 621-7797. \$18-22. Fri-Sat, 8pm; Sun, 2pm. Open-ended. AWAT Productions presents a musical revue about travel.

Avow New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$18-35. Wed-Sat, 8pm; Sun, 2pm (no show Sun/30). Through Oct 20. Two good Catholics, Tom (Bill Smart) and Brian (Scott Cox), ask their parish priest to oversee their wedding vows, planning together to raise the child of Brian's unwed pregnant sister Irene (Donna Trousdale Berry). But Father Raymond (Bruno Kanter) refuses, urging celibacy instead. Competing commitments to love and traditional authority spark crisis in two directions, as the more self-doubting Tom considers a celibate life, and a lonely Father Raymond reels from his encounter with an irate, and equally solitary, Irene. Lean, frequently sharp and funny, Bill C. Davis's play ends up being an engaging melodrama despite a thin first act. Its firm if conflicted relationship with the Catholic church amounts to an insider's liberal plea. There's some clutter in the strictly utilitarian set and the gratuitous pop music transitions, but director Christopher Jenkins manages his actors with precision and economy. (Avila)

Cats Golden Gate Theatre, 1 Taylor; 512-7770. \$35-68. Wed/26-Sat/29, 8pm (also Wed/26, Sat/29, 2pm); Sun/30, 2pm. Andrew Lloyd Webber's feline musical returns.

Don't Make Me Look Too Psychotic Bannam Place Theater, 50A Bannam; 986-4607. Return engagement: Thurs-Sat, 8pm. \$15-18. Through Oct 20. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after

dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

An Evening with Beatrice Lillie New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-20. Fri-Sat, 8pm (also Oct 14, 2pm). Through Oct 14. Layne Littlepage stars in a solo show about the noted comedian.

Heaven Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25 (Thurs, pay what you can). Thurs/27-Sat/29, 8pm. Actors Theatre of San Francisco kicks off its 13th season with George F. Walker's play set on an urban park bench.

The I Love Lezzie Show Theatre Rhinoceros, 2926 16th St; 861-5097. \$15-20. Thurs-Sat, 8:30pm. Through Sat/6. (Also La Peña Cultural Center, 3105 Shattuck, Berk. (510) 849-2572. \$15-20. Nov 7, 8pm.) The I Love Lezzie troupe performs a musical and sketch comedy variety show.

Killing My Lobster Cracks the Code A Traveling Jewish Theatre, 470 Florida; 267-0642. \$10-15. Fri/28-Sun/30, 8pm. The sketch comedy group takes on the world of statistics, adding film projections, security-camera footage, and other multimedia elements to its stage show.

King Lear Gershwin Theatre, 2350 Turk; 392-4400. \$26-34. Thurs-Sat, 8pm (also Wed/26, Tues/2-Thurs/4, 11am; Sat/6-Sun/7, 2pm). Through Sun/7. Despite the 11th-hour loss of its original star, John Cullum, to Broadway, the San Francisco Shakespeare Festival gamely continued with its production of this towering tragedy. The replacement, ACT legend Ray Reinhardt, seems like anything but a second-stringer. Yet director Paul Barry's production is an odd disappointment, a clunky traditional reading that finds little of the play's fire or poignancy. Reinhardt is in impeccable technical form, but his performance is strangely unaffected, and the production suffers particularly from a weak supporting cast. Even such stalwarts as Gerald Hiken, who would seem to promise a delectable Fool, feel off the mark here.

Only Julian López-Pérez's touching Gloucester and Robert Sicular's solid Kent find reliable footing in this sadly stumbling production. (Rosenstein)

Love Letters 34 Prospect; 621-7797. \$18. Fri/28-Sat/29, 8pm; Sun/30, 2pm. Tearany Theatre performs A.R. Gurney's bittersweet love story.

Lipsynka! The Boxed Set Alcazar Theatre, 650 Geary; 441-4042. \$25-40. Tues-Sat, 8pm; Sun, 7pm. Open-ended. John Epperson performs as the glamorous show-business diva.

The Merry Wives of Windsor Golden Gate Park, West of the Conservatory of Flowers; 422-2222. Free. Sat/29-Sun/30, 1:30pm. The San Francisco Shakespeare Festival's 10th season of free Shakespeare in the park showcases a saucy comedy of husbands and wives. First performed in 1604, the play brings back Shakespeare's popular wayward knight, John Falstaff (Robert Sicular), at the behest of Queen Elizabeth I, who reportedly wished to see him make love not war. Here Falstaff schemes to wrest riches from two of Windsor's leading citizens by pitching woo to their wives, Mistresses Page (Kay Kostopoulos) and Ford (Elizabeth Carter). Too clever for Sir John, the women quickly uncover his plan and succeed in having their own way with him. An excellent cast — anchored by the theatrical girth of Shakespeare's best rascally knave, expertly wrought by Sicular — together with director Joan Mankin's lively staging make this fun (if longish) play sail along rather effortlessly. (Avila)

Oleanna Phoenix II, 653 Geary; 928-1441. \$5-25. Wed-Sat, 8:30pm. Through Oct 13. Bare Bones Theatre performs David Mamet's play about sexual harassment.

The Room and Celebration Geary Theater, 415 Geary; 749-2228. \$11-61. Tues-Sat, 8pm (Wed/3, Wed/10, 2pm); Sun, 2 and 7pm (no 7pm show Sun/7, Oct 14). Through Oct 14. See "Signs of Life," page 40.

The Search for Signs of Intelligent Life in the Universe Theatre on the Square, 450 Post; 433-9500. \$35-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3); Sun, 3 and 7:30pm. Through Oct 28. See "Signs of Life," page 40.

Sirena, Queen of the Tango Theater Rhinoceros, 2926 16th St; 861-5079. \$15-22. Wed-Sat, 8pm; Sun, 7pm (also Sun/30, 3pm). Through Sat/6. Eschewing the political edge of earlier works, playwright Guillermo Reyes has written an intentionally light vehicle for a flamboyant character originally incarnated in his *Deporting the Divas*. In three separate adventures that mix Hollywood camp and the serial melodrama of the telenovela, the eponymous hero finds herself helping a love-struck Santa Monica police sergeant (the likable Stephen Bass) in a case of illicit homophobic reprogramming, entertaining aboard a geriatric love boat secretly smuggling *I Love Lucy* episodes to Cuba, and defending herself in court against charges of being a black widow. Throughout, Matthew Martin as Sirena displays the finesse of a showman accomplished in the roles of show women. The four supporting players, in multiple roles, are less consistent overall but not without their moments. Reyes, borrowing from Charles Ludlam among others, might have better met his goal of entertaining in the spirit of Ludlam and Charles Busch if the material had been more honed. Zory Karah's choreography enlivens things to a degree (the actors fairing well in the tango basics); if only director Hector Correa had made more use of it. (Avila)

69Stories II Teatro 450, 449 Powell; 433-1172. \$17-20. Thurs-Sat, 8pm (no show Fri/28); Sun, 2 and 7pm (Sun/30, no 2pm show). Through Oct 14. Mollena Williams revives her solo show set in the local S-M community.

The Tempest The Balclutha, Hyde St Pier, Hyde at Jefferson; 762-2071, ext. 1. \$10-15. Sat-Sun, noon (no shows Sat/6-Sun/7). Through Oct 21. The African American Shakespeare Company performs Shakespeare's tale aboard the historic vessel *Balclutha*.

Vivien: The Triumph and Madness of Vivien Leigh Magic Theatre, Fort Mason Center, Marina at Laguna; 441-3687. Wed-Sat, 8:30pm; Sun, 2:30pm. Through Sun/7. The clunky title *Vivien: The Triumph and Madness of Vivien Leigh* isn't promising, but Rick Foster's solo play, starring Janis Stevens, turns out to be a pleasant surprise. The structure is standard monodrama fare: manic, tubercular Leigh at the end of her life in an empty theater, recounting her ups and downs. But Foster's writing is artful and perceptive, dodging many of the clichés of the form and eloquently dramatizing Leigh's passion, intelligence, and acuity, as well as the destructive tragedy of her mental illness. Foster is particularly strong when charting the glittery but corrosive love between Leigh and Laurence Olivier and the role that relationship played in her eventual loss of balance. But the evening belongs to the masterful Stevens. She has Leigh's arched eyebrow and kittenish smile down cold, but thankfully she aims for evocation rather than imitation and quickly compels our interest far beyond the level of tabloid biography. Director Barbara Bosch keeps things simple and focused, and Stevens and Foster capture a talent whose brief flight hit some thrilling highs and sobering lows. (Rosenstein)

Bay Area
By the Bog of Cats ... San Jose Repertory Theatre, 101 Paseo de San Antonio, San Jose; (408) 367-7255. \$20-44. Wed/26, Fri/28-Sat/29, Tues/2-Sat/6, 8pm (also Sat/29, Sat/6, 3pm; Wed/3, noon); Sun/30 and Sun/7, 2 and 7pm. Through Sun/7. Marina Carr's *By the Bog of Cats* ... opens San Jose Rep's season with Holly Hunter as its star. Carr is a wonderfully rich writer who fuses Greek myth, Irish folklore, and her own sharp, funny voice in this contemporary *Medea*. Everyone wants Hester Swane (Hunter) to leave the Bog — from the farmer Carthage (Gordon MacDonald), who was her longtime lover, to the ruthless father of his bride-to-be. But Hester burns with a history of loss, and she'll do anything to keep from letting go. Hunter is a commanding theater veteran

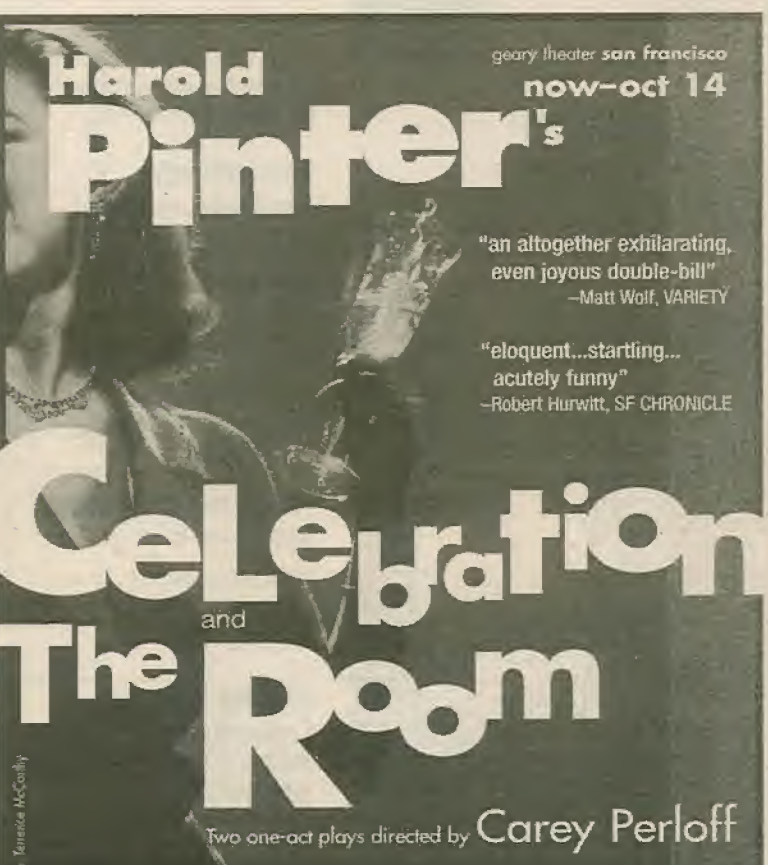
who relishes Hester's dark power, and she splendidly realizes this hurt, angry woman with dimension and compassion. Timothy Near's direction beautifully captures the crepuscular atmosphere of Carr's writing, etching some haunting images with Peter Maradudin's lights and Joe Vanek's boggily abstract set. Though the play's tragic conclusion seems a bit too Greek for this Irish fable, Carr is a distinguished member of the current wave of stellar Irish playwrights, and it's a pleasure to see her work so well mounted. (Rosenstein)

Comedy of Errors La Val's Subterranean Theater, 1834 Euclid, Berk; (510) 234-6046. \$12. Thurs-Sat, 8pm. Through Sat/6. Sub Shakes's interpretation sets the action in Ephesus but the characters in the shoes of 1930s Hollywood icons. Two sets of twins (as rendered by Jean Mullis/Pearl Woolam and Kurt Gundersen/John Nahigian) make for exponential confusion among an estranged wife (Adam Chipkin), her sister (Sorsha Miles), a set of long-lost parents (David Irving, Monica Cortes Viharo), the local duchess (Suzanne Svendsen), and a pallid goldsmith (Armand Blasi). Dramaturge Barry Horowitz's adaptation aids the smooth integration of pop culture references and vaudeville shtick while neatly suggesting the affinity between two glossaholics, Shakespeare and Marx. The competent and charismatic cast, under Katja Rivera's skillful direction, lends charm to an otherwise hokey premise, making the silliness of it all immediately contagious. (Avila)

Hamlet Forest Meadows Amphitheatre, Dominican University, San Rafael; (415) 499-4488. \$12-20. Fri/28-Sat/29, 8pm. The Marin Shakespeare Company performs the Bard's tale.

Misalliance Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$24-40 (Tues, pay what you can). Wed/26-Thurs/27, 7:30pm; Fri/28-Sat/29, 8pm (also Sat/29, 2pm); Sun/30, 2 and 7pm. John Tarleton (Charles Dean), underwear magnate and self-made man of borrowed ideas, is reluctant patriarch to the restless Hypatia (Kirsten Roeters), whose engagement to Bentley (Liam Vincent), effete son of Lord Summerhays (Michael Santo), forms the first misalliance of the title. John Jr. (Michael Ray Wisely) and Mrs. Tarleton (Joy Carlin) complete the household until three unexpected visitors inspire some highly comic reshuffling of alliances, unmasking "respectable" society in the process. George Bernard Shaw's play seems delightfully old-fashioned and yet retains a contemporary punch, masterfully blending Victorian melodrama and serious discussion of enduring social problems — marriage, the relationship between parents and children, the class system — into a very entertaining didacticism. Marin Theatre Company's production remains semi-faithful, while nodding to comfort by trimming dialogue and inserting an intermission. Director Amy Glazer refrains from further "modernizing," concentrating on Shaw's characters, who receive very refined expression from the talented cast. Standing amid Eric Siinkonen's sumptuous set and Jim Cave's vespertine lighting, they come alive like stars emerging from an early evening sky. (Avila)

36 Views Roda Theatre, 2015 Addison, Berk; (510) 647-2949. \$10-54. Tues, Thurs-Sat, 8pm (also Sat/29, Oct 4, 13, 18, 27, 2pm; no show Sept 21); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 28. Naomi Iizuka's much anticipated *36 Views* at Berkeley Rep centers around Darius Wheeler (Bill Camp), a dealer in Asian art with few scruples when it comes to acquiring what he wants. His latest object of desire is Setsuko Hearn (Liana Pai), a professor of East Asian literature who seems to have his number. Tangled up in the sparring that comes with their mutual attraction is the discovery of a Japanese pillow book that could alter the careers of Setsuko and her senior colleague Owen (Peter Donat). Alas, the book is a forgery concocted by Darius's assistant John (Ebon Moss-Bachrach) and multimedia artist Claire (Elaine Tse). The play's themes of authentic-



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ity, self-deception, and East-West exploitation are certainly compelling. But for me its concerns remained largely cerebral rather than visceral, articulated rather than dramatized, and I found myself caring little for its pedantic, self-absorbed characters. The biggest surprise was seeing Iizuka's gift for poetic language neglected as she tried for a more accessible brand of realism, which came off stilted and flat. (Rosenstein)

◆ **Twelfth Night** *Bruno Memorial Amphitheater, Gateway exit, Hwy 24, Orinda; (510) 548-9666. \$12-41. Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 4pm. Through Sun/7.* Shipwrecked Viola of Messaline (Stephanie Roth Haberle) washes ashore at Illyria, apparently bereft of her companion and brother Sebastian. Now alone, she becomes Cesario — an identical image of her lost twin — to play page and proxy to Duke Orsino (L. Peter Callender), wooing on his behalf the reluctant Countess Olivia (Nancy Carlin). Viola/Cesario's passionate heart, inflamed by love for the romantic duke, breaks through Olivia's defenses only to turn Olivia's affections toward herself. Cal Shakes' production strikes a winning balance between the twin themes of passion and reluctance for living at the core of Shakespeare's emotionally layered comedy. A vast, indeterminate landscape peppered with costumes and music from the 1930s treats us to a dreamlike mixture of the abstract and concrete, weaving together the mournful atmosphere of the depression era and the lingering high life of the bygone '20s. Haberle's Viola exudes a youthful energy and probability while Jonathan Haugen plumbs Malvolio's comedic and tragic depths with remarkable dexterity. Strong performances under Jonathan Moscone's direction invigorate the play's lively characters and resonant lines throughout. (Avila)

dance

◆ **'Disclosure'** ODC Theater, 3153 17th St; 863-9834. Thurs-Sat, 8pm. \$13-15. See 8 Days a Week, page 50.

◆ **Moving Arts Dance Collective** Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787. Fri-Sat, 8pm. \$14-28. The Contra Costa county company performs choreography by Charles Anderson, Tandy Beal, and Anandha Ray.

◆ **'One or Two'** Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10. Artist-in-residence Sue Roginski directs a new dance piece that explores a relationship between two men.

◆ **Onsite Dance Company** Montgomery at Bush; 255-5971. Thurs, 11am-1pm. Through Thurs/4. Free. The duo performs site-specific works in conjunction with the seventh annual "In the Street" theater festival.

◆ **'Solitude'** Dance Mission Theater, 3316 24th St; 273-4633. Fri-Sat, 8pm. \$15-20. Element Dance Theater performs a new evening-length work of dance theater about staying sane in the age of too much information; special guest artists Shift also present a new work.

Bay Area

◆ **'Marin's 21st Century Dance Collaboration 2001'** Marin Center Showcase Theater, Avenue of the Flags, San Rafael; (415) 892-8213. www.marindance.org. Fri-Sat, 7:30pm; Sun, 2pm. \$10-13. Thirteen choreographers and composer-sound designers from the Bay Area, Los Angeles, New York, and points beyond present original and premiere works.

performance

◆ **'Bantu Mystic Family Circus'** Maritime Hall, 450 Harrison; 974-0634. Sat, 6pm-2am. \$22. This performance features Tai Chi and yoga demonstrations, dancers, artist, performers, live DJs, and bands.

◆ **'The Best of the Fringe'** Exit Theatre, 156 Eddy; Exit Stage Left, 156 Eddy; Exit on Taylor, 277 Taylor; Exit Cafe, 156 Eddy; 673-

3847. www.sffringe.org. Fri-Sat, 7, 8:30, 10pm. \$12-18. The SF Fringe Festival presents encore performances of 10 festival favorites; check the Web site for schedule.

◆ **'Crosstown Traffic'** Intersection for the Arts, 446 Valencia; 626-2787. Fri, 7:30pm. \$5-10. Small Press Traffic hosts this event, which features a presentation and discussion by visual artist David Huffman and a performance by musical group Positive Knowledge.

◆ **'Festival of American Playwrights of Color 4'** Diego Rivera Theatre, City College of San Francisco, 50 Phelan; 239-3132. Fri-Sat, 8pm (also Sun, 2pm). \$5-10. This festival of short plays and monologues features 10 works, including the Bay Area premiere of *Sakina's Restaurant*, by Aasif Mandvi, and *Novell-AAH!*, by Eugenie Chan.

◆ **'Laundry and Bourbon'** and **'Lone Star'** Voice One Studio Theatre, 1119 Mission; 626-1087. Thurs-Sat, 8pm. \$15. The Actor's Gym performs two one-act plays by James McLure.

◆ **'Odeon Puppetry Extravaganza'** 3223 Mission; 648-8627. Thurs, 10pm. \$5. The Odeon Bar celebrates "Puppet September" with a series of shows; this week, Monkey Pete's Puppet Theater takes the stage.

◆ **'Tales from Native California: Coyote's Journey'** Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 7pm. Through Sun/7. \$15-25 (Thurs, pay what you can). ShadowLight Productions presents a shadow-theater interpretation of the trickster Coyote story, with live storytelling, singing, and drumming.

◆ **'The Unauthorized Rolling Stones'** Glas Kat Supper Club, 520 Fourth St; 345-3644. Fri, 9pm. Through Oct 12. A live performance with a band, dancers, and a light show plays tribute to the Rolling Stones.

comedy

◆ **Bay Area Theatresports** Bayfront Theater, Fort Mason Center, Marina at Laguna; 474-8935. Thurs, 8pm. "Director's Cup," \$7. Fri, 8pm: "Theatresports: Battle of the Ages: Dream vs. Reality," \$10; 10:30pm: "Set Us Up," \$7. Sat, 8pm: "More or Less," \$10; 10:30pm: "Screwball Comedy," \$7. Sun, 8pm: "Micetro" improv show, \$6.

◆ **Blue Bear Theatre** Fort Mason Center, Bldg D, Second flr, Marina at Laguna; 487-1071. Sat, 8pm: Gay and lesbian improv troupe Dojo Fabuloso performs.

◆ **Brainwash Cafe** 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.

◆ **Cobb's Comedy Club** 2801 Leavenworth; 928-4320. Wed, 8pm: "All Pro Comedy Showcase," \$7. Thurs-Sat, 8pm (also Fri-Sat, 10pm): Clark Taylor, Matt Weinhold, and Steve Mazan, \$10-15.

◆ **Davies Symphony Hall** 201 Van Ness; 421-8497. Sat, 8 and 10:30pm: Margaret Cho performs her new show, "The Notorious C.H.O.," \$19.50-45.

◆ **848 Community Space** 848 Divisadero; 541-5610. Mon, 8:30pm: "Monday Night Gay Comedy" with hosts Mary C. Matthews and Angie Krass, Hunter Douglas, Reannie Roads, Bridget Schwartz, and others, \$8.

◆ **The Mock Cafe** 1074 Valencia; 826-5750, ext 2. Fri, 9pm: preshow with Mike Spiegelman, \$7; 10pm: sketch comedy, \$7. Sat, 9pm: "All-Female Comedy Showcase," \$7.

◆ **One World Cafe** 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettys, free.

Bay Area

◆ **Tommy T's** 1655 Willow Pass, Concord; (925) 686-LAFF. Thurs, 9pm: "BET Comedy with Luenell," call for price. Fri-Sat, 8pm: René Hicks and Larry Bubbles Brown, \$10-15.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

◆ **Wednesday:** Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry slam with

host Charles Elik, 8:30pm, \$5. **Brainwash Cafe** 1122 Folsom; 864-3842. "Spoken Word Salon," hosted by Diamond Dave Whitaker, 8pm, free. **La Peña Cultural Center** 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry," hosted by Rain, and open mic, 7:30pm, \$2.

◆ **Thursday:** 26 Mix 3024 Mission; 826-7378. "The Bored Collective" with readings by Camper English, Andres Smith, Hyper D, Mike Battaglia, Sylvia W. Chan, and others, plus live music by Jonah Sharp and Joshi Marshall, 9pm, \$5. **Poetry Center SFSU, Humanities Bldg, Rm 512, 1600 Holloway;** 338-2227. Poets Alan Chong Lau and Shirley An-cheta read, 4:30pm, free. **Dalva 3121 16th St;** (925) 216-3592. "Poetry Mission" with featured reader and host Harvey, 7pm, free.

◆ **Friday:** Yakety Yak 679 Sutter; 351-2090. "Friday Night Poetry at the Yak," featuring Anthony Cooke and open mic with host K.L. Hill, 7:30pm, free.

◆ **Sunday:** Lincoln Park Presbyterian Church 417 31st Ave; 731-2424. Open mic sponsored by Gay Artists and Writers Kollektive, 7pm, free.

◆ **Monday:** Notes from Underground 2399 Van Ness; 928-8904. "Celebration of the Word," with host Jeanne Powell and featured reader Joyce Jenkins, 7pm, free. **Café de la Paz 1500 Shattuck, Berk;** (510) 843-0662. "Poetry Nitro," featuring Bert Glick, 7pm, free.

◆ **Tuesday:** Bird and Beckett Books and Records 2788 Diamond; 586-3733. "Bardic Round Table" discussion group for poets, 7:30pm, free. **Coffee Mill 3363 Grand, Oakl;** (510) 465-3935. Featured readers Paradise and Sanford Dorbin, followed by open mic, 7pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, Anhom Patel, and Chuck Stephens. Film intern is Alec Nevala-Lee. See Rep Clock, page 89, and Movie Clock, page 90, for theater information.

Opening

◆ **Don't Say a Word** See Movie Clock, page 90. (1:29) Colma, Coronet, Emery Bay, Grand Lake, Jack London, Orinda, Stonestown, UA Berkeley.

◆ **Happy Accidents** Fans of space-time-continuum romance (you know who you are) should have a field day with this film from Brad Anderson (*Session 9*), a tale of a girl, a guy, and your typical temporally displaced love affair. A jaded, single Manhattanite (Marisa Tomei) finally meets the man of her dreams (Vincent D'Onofrio), only to find out that he may or may not hail from the year 2470 and have come back to the present to save her. Anderson's off-kilter editing and constructing elaborately plotted brainteasers initially play the tropes of time-travel movies and urban romantic comedies off each other like pinballs, but the film's preference for stale fish-out-of-water antics and post-Sundance indie-cutesy quirk continually sinks the intriguing premise into the mire. By the time the dense third act roles around, the saccharine blend of sitcom and cat's-cradle narrative strands will have most viewers forgoing thoughts on the intricacies of love in the age of past-future backpedaling in favor of checking their watches. (1:50) Lumiere, Piedmont, Shattuck. (Fear)

◆ **Hearts in Atlantis** If the phrase "that summer changed my life forever" (and with it,

another assembly-line movie full of flashbacks to a magical summer in 1950s America when a precocious 11-year-old experienced heartrending rites of passage) gives you the willies, this Stephen King-penned melodrama, directed by Scott Hicks (*Shine*), might have you clawing at your armrests. It's a tepid, poorly written tale that sparked the interest of Anthony Hopkins and Hope Davis for whatever reasons. Psychic mystery man Ted Brautigan (Hopkins) rents a room from Davis (as a gold-digging, über-bitchy mother), becomes the father figure to the neglected son (Anton Yelchin), and changes the boy's life forever. How does Brautigan change his life? Does it matter? *Hearts in Atlantis*'s story is so loose, the writing so irritatingly awful (do little girls really say "kiss me, I'm dying over here" to little boys?), and the female characters so naively conceived, it's a study in cluelessness. (1:41) Colma, Emery Bay, Empire, Grand Lake, Jack London, Metro, Orinda, Shattuck. (Gachman)

◆ **101 Reykjavik** See "Freeze Company," page 39. (1:32) Lumiere, Shattuck.

◆ **Zoölnder** Ben Stiller directs himself as an I.Q.-challenged male model who must stop an evil designer (Will Farrell) from brainwashing I.Q.-challenged male models into becoming assassins. (1:30) Alexandria, Century Plaza, Emery Bay, Empire, Jack London, UA Berkeley.

Ongoing

◆ **America's Sweethearts** (1:46) 1000 Van Ness.

◆ **American Pie 2** *American Pie 2* rings so many variations on its hugely successful predecessor that one can imagine its planning stages in some smoke-filled Hollywood room: "What bodily fluid should Stiller swallow this time? Where can we cram this trumpet?" Like its surprisingly effective precursor, this hormone-soaked sex comedy is about twice as well made as the genre requires, but it's still something of a letdown. The first movie tapped a bottomless well of virginal teenage anxieties, so the gags were funny and excruciating at the same time; the new installment revisits its characters on the summer after their freshman year in college, and the undercurrent of desperation is gone.

Accelerating post-*Pie* careers reduce most of the female roles to walk-ons, but happily Alyson Hannigan's flutist sees more screen time, while Seann William Scott's Stifler devours everything in sight, including urine, the scenery, and Jason Biggs's lips. (1:40) California, Century Plaza, Metreon, 1000 Van Ness. (Nevala-Lee)

◆ **The Anniversary Party** Jennifer Jason Leigh and Alan Cumming's codirected feature has every possible indicator of industry-centric navel gazing. Yet *The Anniversary Party* is, if not entirely unindulgent, consistently more incisive and barbed than whiny-ass. The writer-directors play a power couple (he's a bad-boy Brit novelist about to helm his first movie, she's an established star) celebrating their sixth wedding anniversary with a couple dozen friends, coworkers (including an "it girl" actress played by Gwyneth Paltrow), and asses that require kissing. But the pretense of happy domesticity is just that. Most of *The Anniversary Party* is deftly paced, staged, and observed. Its neutral tone renders insights that might have been heavy-handed all the more subtly damning — and on occasion hilarious. (1:55) Opera Plaza. (Harvey)

◆ **Apocalypse Now Redux** Never a breezy trip to the picture show, Francis Ford Coppola's epochal ode to the smell of napalm in the morning has now been stuffed with enough cutting-room-floor bits to make for a three-hour-plus running time. The added material, which includes a make-out session with the Playboy Bunnies and the legendary "French Plantation" sequence (plus more of Marlon Brando yammering on), is nice to get a gander at, even if it throws off the pacing and focus and violates the cardinal rule of "never get off the boat." The new *Apocalypse* may emerge as a tad more political, lascivious, and explicitly comedic (see Robert Duvall's further extrapolation on the "Charlie don't surf" theme), but the rightly excised footage seems better suited for DVD bonus duty than for simply being shoehorned back into the film. (3:17) California, Metreon, Presidio. (Macias)

◆ **Atlantis: The Lost Empire** (1:28) 1000 Van Ness.

Continued on page 82

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film

calendar

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Ongoing

From page 81

➤ **Audition** Compared with Takashi Miike's other current release, *Dead or Alive*, *Audition* is a sweet little nothing of a film. Adapted from a Ryu Murakami story by screenwriter Daisuke Tengan (Imamura's son), it revolves around a lonely widower, a lithe young actress, a haunted ballet studio,

several severed appendages, and the world's most terrifying laundry bag. Suave former rock idol Ryu Ishibashi headlines as the film's baffled and bloodied bachelor number one, but it's former fashion model Eihi Shiina who — as *Audition*'s pellucid pleasure unit turned rubber-gloved psychosurgeon — loots the show. To say that she'll keep you on pins and needles for the film's final half doesn't even begin to belabor the point. The moral of the story, to put it in the terms offered by one of *Audition*'s supporting players as he gazes into some whiskey'd vanished point, is simply this: "Japan's finished." (1:55) *Four Star*. (Stephens)

➤ **Bread and Tulips** At the start of Silvio Soldini's *Bread and Tulips* housewife Rosalba (Licia Maglietta) is left behind by a tour bus, and her husband chews her out over the phone. Rosalba hitches a ride home, but when she reaches their hometown, she keeps on driving and doesn't stop until she finds herself in Venice. The film hints at the reasons behind Rosalba's flight, but Maglietta's face is what sells it. Her beauty is still there, but we can see how a long marriage and two teenage sons have begun to change it into something rather plain and ordinary; we don't even realize how much this marriage has worn her down until we see her in Venice, where she blooms. Soon after her arrival Rosalba encounters the usual mix of curious characters — charming, but fairly standard — but about a third of the way into the picture a character appears who simply tucks the movie under his arm and carries it off. He's a private eye named Constantino (Giuseppe Battiston) whom Rosalba's husband has hired to track down his wife, and his scenes have a kind of slapstick innocence that lends a much needed comic counterpoint to the main story. *Bread and Tulips* stands as a rebuke to the flood of dull, "life-embracing" movies that lack the courage to embrace even the possibilities of their own medium. (1:44) *Albany, Embarcadero, Rafael*. (Nevala-Lee)

Captain Corelli's Mandolin (2:09) 1000 Van Ness.

Cirque du Soleil: Journey of Man (:38) Metreon Imax.

➤ **The Closet** The latest from director Francis Veber (*La cage aux folles*) is as sweet, light, and delightful as a French pastry. François (a very endearing Daniel Auteuil) is kind and quiet ... and thus is considered boring. His shrewish wife leaves him, his teenage son ignores him, and he's about to lose his accounting job at a condom factory, all for being dull. A despairing François is about to jump out of his window when his new neighbor, a retired psychologist (Michel Aumont), talks him out of it. Together they come up with a plan: François will claim that he's gay, which intrigues all, including his buffoonish colleague (a hilarious Gerald Depardieu) and François's beautiful boss. Many misunderstandings follow, everyone learns and grows, and it's all done with delicious Gallic charm. (1:25) *Embarcadero, Orinda, Shattuck*. (R.M. Mead)

➤ **Cure** Kiyoshi Kurosawa's supremely unnerving policier suggests everything from Sogo Ishii's *Angel Dust* to a Tarkovsky-directed episode of *The X-Files* — only Mulder's forgotten his flashlight. A killer is somehow inducing innocent bystanders to do his bidding, usually with a carving knife. The cop in charge of the case has a few issues of his own: an unhinged wife, a propensity for hallucination, and a rotten temper. Murky, metaphysical, and dank to knee-depth, *Cure*'s overwhelming atmospheres will leave you squirming. (1:51) *Four Star*. (Stephens)

➤ **Curse of the Jade Scorpion** Within the past decade, the moviemaking machine known as Woody Allen has been at its best when it's been at its crankiest (1992's *Husbands and Wives*, 1997's *Deconstructing Harry*). Sweet Woody is a snoozeworthy Woody, and jewel-thief caper *Curse of the Jade Scorpion* suffers from a serious case of self-satisfaction. Here Allen again indulges himself as a romantic leading man; the film's chief relationship is a love-hate affair between C.W. (Allen) and Betty Ann (Helen Hunt). The feuding pair are placed under hypnosis by a magician (David Ogden Stiers), who dupes the duo into declaring their love for each other. Initially Hunt's character voices the triest current condemnations of Allen — he's a "shallow, skirt-chasing egomaniac" whose personality evokes comparisons to insects ranging from roach to inchworm. While she's under hypnosis, her perspective sweetens considerably; unfortunately, *Curse* itself fails to work similar hypnotic wonders. (1:44) *Bal-*

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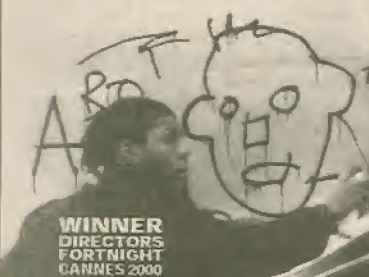
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boa, Oaks, 1000 Van Ness, Vogue. (Huston)
 ◆ **The Deep End** Scott McGhee and David Siegel's dazzling debut, *Suture*, made a bizarre, moody mystery out of academic questions about identity, and their belated second feature shatters another kind of psyche. Their remake of Max Ophüls's *The Reckless Moment* leaves a mother (Tilda Swinton) dangling precariously outside the safety net of cozy upper-class life to save her son from a messy, and potentially criminal, situation. Like all art from the i5 production company, *The Deep End* is art-designed to its very fibers and neither camps up the noir nor arms it with hyperbolic levels of violence like its contemporaries. The film plays its emotional story of maternal instincts run amok coolly, as contained as the opaque blue lake (Tahoe) where it was shot. Swinton, a combination of oozing emotion and frigid fear, exists in total harmony with a landscape that seems to have been planned around her wardrobe — from a blue ribbed turtleneck that carefully matches Tahoe's waves to a red jacket-red muscle car combo that telegraphs the blood on everyone's hands. (1:49) *Albany, Embarcadero, Piedmont*. (Gerhard)
 ◆ **Dolphins** (4:00) *Metreon Imax*.
 ◆ **Extreme** (0:44) *Metreon Imax*.
 ◆ **Ghost World** Whether you take it as a grrrl-Godot snapshot, a teen film etched in noir anxiety, or a vital comic (book) encapsulation of sadness and beauty, Terry Zwigoff's *Ghost World* (based on Daniel Clowes's *Eightball* series of the same name and scripted by both Zwigoff and Clowes) successfully nails several brands of despair in its lustrous lull and gloom. Catchy, still, numb, flip, existential, poetic, and even-tempered, the movie is an eerie stroll down the streets of no particular American city or its outskirts. Seen mostly through the eyes of best friends Enid (Thora Birch) and Rebecca (Scarlett Johansson) and later Enid and a dedicated record collector (Steve Buscemi), *Ghost World* offers no plain answers to the eternal question of what to do in this life. Zwigoff — who until now was best known for lensing a complex and unsettling profile of R. Crumb — deserves credit for maintaining the essential funk of Clowes's characters, a gallery of creeps and weirdos and loners for whom he has acres of sympathy, most of which rubs off on the viewer. (1:51) *Act 1 and II, Kabuki, Piedmont*. (Edward E. Crouse)
 ◆ **The Glass House** Sometimes the powers that be throw you a curveball that can shatter your life into itsy-bitsy pieces of shard. In *The Glass House* two southern California kids' parents meet with a fatal accident, forever altering their children's lives. In the wake, Ruby (Leelee Sobieski) — who is way too mature and glib, especially for a 16-year old whose parents just died — and her annoying younger bro, Rhett (Trevor Morgan), are taken under the steely wings of Erin (Diane Lane), a passive-aggressive ice queen, and Terry (Stellan Skarsgård), a sleazy dirtbag. Skarsgård is credible as a greedy businessman whose shrouded motives create most of the tension, although he sounds like a Humphrey Bogart wannabe. The movie is marketed as a thriller, and it is — you'll definitely be put on edge in that brain-dead sort of way, but you'll have to grit your teeth through the many trite lines and clichés. (1:51) *Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley*. (Patel)
 ◆ **Glitter** Memo to Mariah Carey: don't quit your day job. Forget the plot (songbird Billie Frank, played by Carey, scales the ladder of success in 1980s New York), supporting characters (save Da Brat, who's allowed a few funny moments), and other movie stuff you normally take for granted (dialogue that doesn't inspire inappropriate guffaws, for one). The relentlessly flashy *Glitter* exists only for its star, who in every scene looks exactly like she's on her way to film a new Mariah Carey video (full hair and makeup, major cleavage, and oddly placed stripes of body paint). While she (repeated-

ly) demonstrates her ability to cry on cue, one never gets the sense Carey is playing anyone other than herself — fine for the singing scenes, but when the script calls for Billie to be emotive, Carey's performance (and ultimately, the film itself) rings hilariously false. (1:40) *Century Plaza, Emery Bay, Galaxy, Grand Lake, Jack London, Kabuki, Metreon, Oaks, Stonestown*. (Eddy)
 ◆ **Greenfingers** Joel Hershman's *Greenfingers*, the British working-class comedy du jour, follows lifetime convict Colin Briggs (Clive Owen) as he discovers the joy of gardening behind bars. Curious prison, this: it's as leafy and peaceful as a college campus but filled with enough English oddballs to fuel a whole season of PBS. Colin's work catches the eye of gardening guru Georgina Woodhouse (Helen Mirren) and her dutiful daughter Primrose (Natasha Little), who decide to sponsor Colin and his mates at the most prestigious flower show in the land. Of course, they have to run the gauntlet of contrived misunderstandings, unexpected romances, false dawns, and last-minute crises that the screenplay flings in their path. Charm carries the day, but there's something disheartening about a film that turns pluck and eccentricity into a virtue while slavishly following a script outline straight from a screenwriter's iBook. (1:32) *Balboa*. (Nevala-Lee)
 ◆ **Haiku Tunnel** Josh and brother Jacob Kornbluth's movie version of *Haiku Tunnel*, which Josh first started performing on local stages more than a decade ago, is superficially about the single, urban male problem: fear of commitment. Josh is an aspiring writer living in San Francisco and paying the bills as an office temp. The hit-and-run nature of such employment suits him all too well, as its opportunities to be company savior of the day/week/month before jumping ship closely parallel his inability to "go perm" on any professional or personal front. Josh Kornbluth is a funny and talented guy. My problem with him, going all the way back to his first full-length monologue in the late '80s, is that he seldom stops making very sure you appreciate the fact. Codirected — and very well, especially for a first effort — by brother Jacob, the big-screen *Haiku Tunnel* will no doubt win many converts. It's cleverly staged and edited, if occasionally back-pattingly so. There are bright lines and laugh-out-loud situations. Still, the thin story ultimately seems no more or less than the stretched-out sitcom premise it is. *Haiku* works best as an ensemble piece, but mostly it's a dinghy with room for one, and whether you love or loathe spending 90 minutes in such demanding company is very much a matter of personal taste. (1:29) *Embarcadero, Shattuck*. (Harvey)
 ◆ **Hanuman** If the Disney Channel and the Discovery Channel ever fused into a film production company, the outcome might look a little like this exotic French tale of Indiana Jones-inspired monkey business. A globe-trotting Scottish archaeologist (Robert Cavanagh) travels to the "Monkey Kingdom" in southern India to investigate the theft of a sacred simian god statue named Hanuman and to win back a lost love. Paralleling his story is a live-action travelogue involving two furry little friends in love who must deal with a vengeful, fang-baring father. Luckily, there's a wise old Doolittle-esque shaman to help both of our heroes along. First-time director Frédéric Fougère's pan-cultural curio will most likely appeal more to kids, who'll thrill to the storybook adventure plot and animal shenanigans. Adults might be less tolerant of the film's touchy-feely, faux-Eastern mysticism and simplistic narrative, but as far as family entertainment goes, *Hanuman*'s pro-nature vibe and postcard scenery make for a pleasant enough diversion from the weekend matinee blues. (1:30) *Rafael*. (Fear)
 ◆ **Hardball** There's never been a shortage of Keanu Reeves bashing, but give the guy a break — he tries, dammit. And in *Hardball*, Keanu actually acts. He plays slouchy drifter

Conor O'Neill — a hot-tempered guy who's forced to coach a Little League baseball team from the projects when his gambling debt has the roughnecks knocking down his door. The team (all young actors whose

on-screen authenticity is almost mesmerizing) quickly trusts Conor, even though his first few practices consist of him smoking and stressing, not giving the guys much more than a few sulky glances. It doesn't

take long for Conor to feel fatherly toward them, and for his perspective on life to undergo the requisite metamorphosis. What could have been yet another sappy "white
 Continued on page 84

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Ongoing

From page 83

teacher saves unfortunate kids" scenario actually unfolds as a moving, realistic story that — to the credit of director Brian Robbins — shoves off stereotypes and melodrama at every turn. (1:52) *Century Plaza*, *Emery Bay*, *Empire*, *Galaxy*, *Jack London*, *Kabuki*, *Metreon*, *Shattuck*. (Gachman)

► **Hedwig and the Angry Inch** After a long victory lap through the festival circuit, the

angry inch has grown in reputation if not size. John Cameron Mitchell's adaptation of his glam-rock stage show may not be as earsplitting or funny as it was off-Broadway, but one can only be glad that Hedwig, the German transsexual rocker with a botched sex-change and a psychotic obsession with the kid rock star he once babysat, is finally reaching the masses. The storied life — barbaric boyhood in Berlin to Midwestern army wifehood to diva in depression — is recounted by Hedwig herself

with odd Teutonic flair, as she gyrates in the face of bored middle America in blond feathered Farrah wings made to Statue of Liberty proportions. The palette has changed from the bleak black of a lonely stage to the vibrant candy colors of a plasticene cinematic world, but that only serves to heighten the solitude of Hedwig's quest for love. (1:45) *Embarcadero*, *Shattuck*. (Gerhard)

The Iron Ladies Forget the show tunes: the drag queens of Thailand's *Iron Ladies* can shimmy with the best of them, but their best routines happen on the volleyball court, where the nearly all-queer team is rocketing straight toward the men's championship finals. Based on a true story (check out the much-too-brief documentary clips during the final credits), the film is a bit squeal-heavy, but in proving that lip liner's no impediment to kicking ass on the

court, *Iron Ladies* might just launch a brand-new genre: the cross-dressing sports movie. Who needs golf shoes when you've got sparkly barrettes? (1:54) *Opera Plaza*. (Stephanie Rosenbaum)

Jay and Silent Bob Strike Back *Jay and Silent Bob Strike Back* is the climactic episode in Kevin Smith's Jersey Trilogy, actually a pentad of films (the others being *Clerks*, *Mallrats*, *Chasing Amy*, and *Dogma*) built around a shared New Jersey locale and an expansive world of recurring faces, names, and characters. Previously relegated to supporting roles, Jay (Jason Mewes) and Silent Bob (Smith) take center stage in this rambling, cameo-crammed road trip from Jersey to Hollywood. Ultimately, though, *Jay and Silent Bob* emerges as one of Smith's weakest films. It isn't because Smith, after a string of more serious-themed comedies, has brought his usual dick and fart jokes to

the foreground again: it's because all too often there isn't much in the foreground, period. Smith has routinely been trashed for his lack of a visual sense, usually unfairly — a film like *Dogma* is a reminder that a dialogue-driven film can be visually restrained but still look good in CinemaScope. Here he's trying for broad slapstick, which isn't one of his strengths. The result is a series of inert, shapeless lampoons. When the movie does work, it's because of the dialogue. Smith's best lines can lodge in one's brain to tickle and explode for days, and as always, they're inventively, obsessively profane. (1:45) *Metreon*, *1000 Van Ness*, *UA Berkeley*. (Nevala-Lee)

Jeebers Creepers (1:30) *Metreon*, *1000 Van Ness*.

► **Legally Blonde** (1:36) *1000 Van Ness*. L.I.E. Commercial director Michael Cuesta lays on artsy-indie style (dreamy narration, shots of clouds, a scene above the titular Long Island Expressway that's repeated at the film's start and end) in his first feature, but the subject matter he explores is anything but tired and familiar. Bored suburban teenager Howie (Paul Franklin Dano) robs houses with his best friend, Billy (Gary Terrio), an alternately sinister and alluring figure who leads Howie to Big John (Brian Cox), a similarly confusing character. What's great about *L.I.E.* is that while John clearly likes young boys and sets his sights on Howie, they don't immediately become "villain" and "victim." The relationship is incredibly complex, as the two veer from father-son moments (Big John teaching Howie to drive) to scenes laden with sexual tension (and not just in the manner you'd expect: at one point Big John asks Howie with disbelief, "Are you trying to seduce me?"). Rated NC-17 for nothing more explicit than suggestion and implication.

L.I.E. rises above Larry Clark territory with its depth and dexterity. Unfortunately, the cop-out ending makes for a jarring conclusion, out of sync with the ambiguous mood of the rest of the film. (1:37) *Act I and II*, *Bridge*. (Eddy)

Made At their best, indie goofballs Jon Favreau and Vince Vaughn have the easy rapport of a classic comedy team: Jon's the bullnecked straight man, Vince is the slightly swizzled Lothario; together they have enough charisma to fuel a whole series of movies. However, this tossed-off Mafia movie makes us an offer that's all too easy to refuse. Bobby (Favreau) and Ricky (Vaughn) are a couple of would-be wise guys whose first assignment takes them from L.A. to New York, where their kvetching boss (Peter Falk) orders them to deal with a local hood (Sean Combs — yes, that Sean Combs). Wackiness ensues, thanks mostly to Ricky's utter lack of an internal censor, but this neo-lounge homage to *Goodfellas* lacks the edge and sense of menace that might have made the jokes sting instead of fizzle. (1:45) *Balboa*. (Nevala-Lee)

A Matter of Taste This lushly produced, unsettling French thriller opens with the sound of a knife being sharpened, then cuts to an unusual proposition: a wealthy business executive (Bernard Giraudeau) hires a young waiter (Jean-Pierre Lorit) to become his personal food taster. It isn't because he's afraid of being poisoned, he hastens to explain; rather, his palate is so refined that all his meals must be perfectly prepared, and so he requires an assistant who shares his every taste and revulsion. From this intriguing premise, director Bernard Rapp weaves a devious, unnerving exercise in understated suspense, narrated in *Usual Suspects*-style flashbacks (featuring Jean-Pierre Leaud in what can only be described as the Chazz Palminteri role). Only the ending is a bit of a letdown: the menacing atmosphere and Giraudeau's ice blue eyes hint at something truly monstrous around the corner, but the conclusion doesn't do justice to the delicious eeriness that came before. (1:30) *Lumiere*. (Nevala-Lee)

► **Memento** Christopher Nolan's *Memento* takes its backwardness very seriously — its

Bones

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JOY RIDE OPENS IN THEATRES ON FRIDAY, OCTOBER 5TH!

first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brain-work and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *Four Star*, (Stephens)

Moulin Rouge (2:06) *Galaxy*. **The Musketeer** The latest from Peter Hyams features the martial arts choreography of the "legendary" Xin Xin Xiong, a.k.a. Yan-yan Hung. And though he was great in Tsui Hark's *The Blade* (1995) and flat-out fantastic in 1998's *The Blacksheep Affair*, to say that he's legendary on the level of Yuen Woo-ping or General Kwan is stretching it. Dumas be damned. *The Musketeer* is a remedial lesson in weird science: Xin Xin Xiong, stunt doubling for Tim Roth, dressed up like a fop and reenacting *Once upon a Time in China*'s climatic ladder battle. (1:45) *Century Plaza*, *Emery Bay*, *Kabuki*, *Metreon*, *1000 Van Ness*, *UA Berkeley*, (Macias)

O One might think that a Shakespeare adaptation would at least be safe in terms of script, but in the prep school-set *O*, a lousy screenplay by Brad Kaaya manages to erase all of *Othello*'s psychological nuances, leaving behind a series of actions without motivations. The movie's updated Iago, Hugo (Josh Hartnett), manipulates peers with an ease that is never believable, particularly when he convinces basketball teammate Odin (Mekhi Phifer) that Odin's girlfriend, Desi (Julia Stiles), is cheating. Tim Blake Nelson's directorial debut, *Eye of God*, showed a facility for dealing with faith and fate, but here he's fallen prey to pretentious commercialism. The alleged goal is an adaptation that speaks to contemporary school violence and racial tension, but the result is an extended Tommy Hilfiger ad with occasional Calvin Klein symbolism. (1:31) *Century Plaza*, *Metreon*, (Huston) **The Others** Spookiness reigns supreme in this Gothic tale of a high-strung mother (Nicole Kidman with a Deborah Kerr do) and her kids living in a secluded mansion in postwar Europe. After a trio of mysterious servants arrive at the estate, strange voices are heard, locked doors are found open, and the mother's frazzled nerves unravel quicker than you can say "Casper!" Even with evident twists (hint: you'll see dead people) and Kidman's performance skirting the edge of histrionics, *The Others* excels in executing a danse macabre with maximum panache. Director Alejandro Amenábar (*Open Your Eyes*) understands the less-is-more principle of good ghost stories, imbuing the candlelit rooms and fog-strewn exteriors with suggestions of something creepy lying beyond every darkened visual threshold. Equal parts classy B-picture and campfire tale, *The Others*' atmospheric put modern-day campy cineplex horror to shame; even in today's era of CGI-haunted houses, old-school fright has rarely seemed so damned fun. (1:38) *Alexandria*, *Century Plaza*, *Grand Lake*, *Metreon*, *1000 Van Ness*, (Fear)

Our Lady of Assassins The sleek Hollywood thrillers of director Barbet Schroeder have treated us to some of the most gorgeous monsters in recent memory, but in *Our Lady of the Assassins*, his new film set in the world of Colombian street gangs, the killers are boys, their faces so smooth and unformed that they don't seem able to express even basic rage or anger. Fernando (Ger-

Continued on page 86

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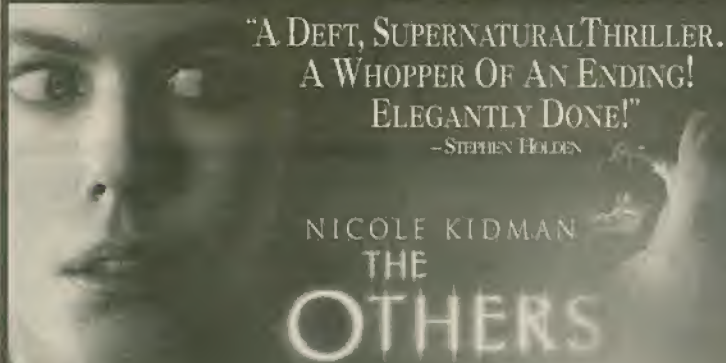
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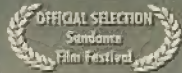
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PHOTO BY MELINDA SUE GORDON

abandoned asylum in Massachusetts. Subterranean tunnels, files holding reminders of long-dead patients, an abundance of sinister-looking medical instruments, a graveyard out back — this place is a horror movie waiting to happen. Fortunately, Anderson gives the obvious teen-slasher approach a wide berth, instead sending a crew of asbestos-removal specialists (including David Caruso and Stephen Mullen) into Danvers' sinister maw. The five men are individually complex, nursing wounds caused by family and relationship troubles and willingly working double time on the Danvers job to earn badly needed extra wages. From the instant the decaying, castlelike hospital appears on-screen, you know these guys aren't going to meet with a happy ending. But the setting isn't the whole movie; like all good psychological thrillers, the tension in *Session 9* is slow-building and character-based, making the nightmare that eventually unfolds all the more chilling. (1:37) *Roxie*, (Eddy)

► **Sexy Beast** Jonathan Glazer's *Sexy Beast* takes a psychologically stunning look at early retirement after a life of crime, when the money's thick, the jewels are shining in the safe, and the lifestyle's clean. Gary "Gal" Dove (Ray Winstone) has left dreary old England to soak in the beauty and solace of Spain with his wife and friends. Gal seems to like the rays of the Costa del Sol a little too much, as he's burnt to a crisp and he's taken to placing an ice-cold cloth on his crotch mid-tan. That's OK, though: Gal's earned it, and he's settled into a simpler life ... until Malky (Ben Kingsley), a manipulative presence from his gangster days, returns, mentally torturing him into pulling off one last heist. Glazer imbues this nimbly acted character study with eerie, surrealist images that infuse film noir with some blazing light. (1:31) *Four Star, Oaks, Opera Plaza*, (Gachman)

Shrek (1:27) 1000 Van Ness.

Soul Survivors A mating of hormonal teen melodramatics and horror movie mind-fucking (*Dawson's Ladder*, anyone?), *Soul Survivors* concerns three friends who live through a heinous car crash. One of the survivors (Melissa Sagemiller) finds her life starting to take some decidedly weirder turns ... but, see, there's a *surprise twist* (!), which reveals that all may not be what it seems. The heavy-handed spiritual symbol-

ism, the rote genre clichés (apparently "hell" resembles a really happening industrial dance club), the inability of director Steve "No Relation to John" Carpenter to wring suspense out of even the oldest trick ending in the book ... it's hard to say which element induces the most yawns. The film's biggest surprise may not be its climactic revelation but that even with a decent premise and some nightmarish imagery, it's actually possible to make a "scary movie" that's capable of boring an audience to death. (1:25) 1000 Van Ness. (Fear)

► **Together** A girl, a boy, their mother and her brother, his roommates, and their neighbors all come of age in the Age after Aquarius. This story of a life in a Swedish commune in the middle of suburbia covers its political bases (feminism, socialism, vegetarianism, and VW buses) as shallowly as possible, and it mostly uses them as back story to the ensemble world of a household fraying with personal tensions that all happen to have labels affixed. A mother escapes from her abusive husband into an overcrowded group-living situation with warring factions and only closet space for a family

Continued on page 88

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of three. By the time peace arrives, sexualities have shifted, and idealists have headed for the hills. Moodysson's '70s are as far from the smile-faced, melodic world of ABBA songs as you can get, and the filmmaker's not deaf to

the contrast. As in Moodysson's previous film, *Show Me Love*, *Together's* dark inner worlds manage to turn up silver linings. It's a pleasant trip across decades and continents. (1:46) *Clay, Shattuck* (Gerhard)

Bones

THIS HALLOWEEN, UNLEASH THE DOGG

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at an advance screening on October 2 in San Francisco.

All you have to do is answer our STEPHEN FREARS TRIVIA QUIZ.

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One lucky winner drawn at random will win free drinks courtesy of

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TRIVIA QUIZ

1. What Frears film starred Glenn Close and John Malkovich?
2. Which Stephen Frears film is about a Laundromat in 1980's Britain?
3. What was the first feature length film Frears directed?

THIS FILM IS RATED 'R' PHOTO ID WILL BE NECESSARY FOR ADMITTANCE TO THE THEATRE.

A PARENT OR ADULT GUARDIAN MUST ACCOMPANY CHILDREN UNDER THE AGE OF 17!

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This pass is the property of Lions Gate Films, Bay Guardian who reserves the right to admit or refuse access to the theatre at the discretion of an authorized studio and/or theatre representative. This Ticket is Not For Resale.

"Liam" opens in San Francisco and the Bay Area on October 5th.

Tortilla Soup Director Maria Ripoll strips the subtitles from Ang Lee's *Eat Drink Man Woman*, shifts its story of a brilliant chef and his three unmarried daughters from a Taiwanese to a Latino household, and puts the whole thing into English (with a touch of Spanglish). The resulting tale all but wilts in the literal glare of Los Angeles sunshine. As the widowed father who conceals his love behind a show of tradition and spectacular food, Hector Elizondo gives a warm and nuanced performance; Elizabeth Peña, Jacqueline Obradors, and Tamara Mello are all fine as his daughters; but the volume has been cranked up on all of the characters, and tensions that Lee suggested with looks and silences are now communicated with yells and broken plates. One can chalk it up to the difference between two cultures, but without the subplots and quiet moments that gave the original its richness, the remake feels flattened out, and the men have been turned into ciphers. (1:32) *Balboa, Galaxy, UA Berkeley*. (Nevala-Lee)

Two Can Play That Game (1:30) Colma, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness.

Rep Picks

• **Band of Outsiders** Jean-Luc Godard's seventh feature is based on a little-known pulp novel by D.B. Hitchens and seems, at first glance, to be another attempt to prove Godard's maxim that "all you need to make a film is a girl and a gun." Ultimately, however, this tale of a romantic triangle whose participants stage a small-time theft is a love letter to the B-list of literature and film, a collection of deconstructive pranks (when a character wonders what a minute of silence would sound like, the viewer is treated to a real-time minute of truly silent moviemaking), smirking asides, quotations, and personal idiosyncrasies that parody the gangster flick while warmly embracing it. Disputes over rights have seen this adored cult classic fall by the wayside, available only as a scratchy 16mm print or a second-hand video copy. A freshly struck 35mm print now makes a stop at the Castro; 37 years and countless homages later, this fizzy, giddy cocktail of postmodern genre bliss has yet to find a poetic equal. (1:37) *Castro*. (Fear)

Downtown 81 More a time capsule than anything else, Edo Bertoglio's "lost" film (original title: *New York Beat*; shooting was completed in 1981, but postproduction didn't wrap until 2000) offers an insider's view of the Lower East Side in the early 1980s. Graffiti artist and man-about-town Jean Michel Basquiat basically plays himself — with extensive voice-over provided by contemporary spoken word artist Saul Williams — and *Downtown 81* is essentially a day-in-the-life drama, as "Jean" meets a girl, gets kicked out of his apartment, and wanders through the run-down streets, experiencing a world of surreal sights and strange characters (including real scenesters and musicians like Fab Five Freddy, Deborah Harry, the Plastics, Tuxedomoon, Kid Creole and the Coconuts, and more). The handheld camera takes in strip clubs, recording studio sessions, a DJ scratching, rock shows, and other facets of the neighborhood; if you can get past the uniformly bad acting, you'll be hard-pressed to find a more authentic portrait of, as the film's tag line notes, "New York the way it was ... when it was ..." (1:15) *Red Vic*. (Eddy) ♦

"TWO THUMBS UP."

-EBERT & ROEPER

"★★★★★"

-Jeff Craig, SIXTY SECOND PREVIEW

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-David Sheehan, KCBS-LOS ANGELES

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Starts Friday, September 28th

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ALSO STARTS FRIDAY, SEPTEMBER 28TH AT THESE SELECT BAY AREA THEATRES

EAST BAY Antioch, Regal Cinemas Deer Valley 18 Berkeley, Landmark's Shattuck Concord, Brenden 14 Danville, Blackhawk Movies 7 Dublin, Regal Cinemas Hacienda Crossing 20 Emeryville, United Artists Emery Bay Hayward, United Artists Movies Martinez, Contra Costa Cinema 5 Newark, Century Cinedome 7 Oakland, Renaissance's Grand Lake	EAST BAY Oakland, Signature Jack London Cinema Orinda, Renaissance's Orinda Pittsburg, Brenden 16 Richmond, Century 16 Hilltop San Leandro, Century Bayfair Mall 16 San Ramon, Signature Crow Canyon Union City, Century 25 PENINSULA Burlingame, Century Hyatt Redwood City, Century Park 12	SAN JOSE Campbell, Plaza 4 Hollister, Premiere Milpitas, Century 20 Great Mall Mtn. View, Century Cinema 16 San Jose, AMC Saratoga 14 San Jose, Century Capitol 16 Santa Clara, AMC Mercado 20 MARIN Larkspur, Century Larkspur Landing Novato, Pacific's Rowland Plaza	San Rafael, Pacific's Regency Tiburon, Cinema West Playhouse FAIRFIELD , Edwards Fairfield Stadium 16 HEALDSBURG , Raven NAPA , Century Cinedome ROHNERT PARK , Pacific's Rohnert Park 16 SANTA ROSA , Airport Cinema SANTA ROSA , Roxy Stadium 14 SEBASTOPOL , Cinema West Sebastopol VACAVILLE , Brenden 16 VALLEJO , Century 14
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FOR MORE INFORMATION ABOUT THIS MOVIE

www.heartsinatlantis.net America Online Keyword: Hearts in Atlantis Moviefone.com

moviefone

film **calendar** **rep clock**
repertory theater schedules



Graffiti bridge: A 19-year-old Jean Michel Basquiat stars in Edo Bertoglio's *Downtown 81*, filmed in New York in the early 1980s. It plays at the Red Vic Wed/26-Sat/29. See Rep Picks for review.

Schedules are for Wed/26 through Tues/2 except where noted. Double features are noted with a •. Director and year are given when available.

ACT I and II 2128 Center, Berk; (510) 843-FILM. "Midnight Movie Series": *Reservoir Dogs* (Tarantino, 1992) Sat, midnight.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *Balzac* (Dayan, 1999) Sat, 2.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. "MadCat Film Festival": "How Do I Look?" short films Thurs, 8 (\$7). "Other Cinema": "Iggy Scam's Turd-Free Donut," journal-release party with readings and screenings of films by Greta Snider, R.G. Goudy, Ivy McClelland, and others Sat, 8:30 (\$5).

CASTRO 429 Castro; 621-6120. \$4.50-7. *Band of Outsiders* (Godard, 1964) Through Thurs/3, 7, 9:20 (also Sat-Sun, Wed, 2, 4:30).

CLAY 2261 Fillmore; 352-0810. "Chick Flicks: Eight Tales of Girls Who Kick Ass": *Charlie's Angels* (McG, 2000) Sat, midnight.

DANCE PALACE Fifth St at B St, Point Reyes Station; (415) 663-1075, www.dancepalace.org. \$5. *It's Elementary: Talking about Gay Issues in School* (Chasnoff) Sat, 8. Filmmaker Devra Chasnoff in person.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$4-7. • *Dead Man* (Jarmusch, 1995) Wed, 7:30 and Pat Garrett and Billy the Kid (Peckinpah, 1973) Wed, 10 (also Sun, 5:20).

MECHANICS' INSTITUTE 57 Post; 393-0100. \$5-7. "CinemaLit": *F for Fake* (Welles, 1975) Fri, 6:30.

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Sonic Saboteurs": "Touch Tones: Sound/Image Works in Performance" Wed, 7:30. "The Dream of the Audience": *Ugetsu* (Mizoguchi, 1953) Fri, 7; *Shansho the Bailiff* (Mizoguchi, 1954) Fri, 8:55. "Fritz Lang": *Dr. Mabuse the Gambler, Part I: A Portrait of Our Time* (1922) Sat, 7; *Dr. Mabuse the Gambler, Part II: Inferno, a Play of People in Our Time* (1922) Sun, 5:30. "Third World Cinema": • *Black Girl* (Sembene, 1966) and *Black Girl* (Mambéry, 1998) Mon, 7. "Kinetica 3": "Hy Hersh and the Fifties: Jazz and Abstraction in Beat Era Film" Tues, 7:30.

PARKWAY 1834 Park Blvd, Oakl; (510) 814-2400. \$5-6. "Third Annual Film Noir Fest": *Taxi Driver* (Scorsese, 1976) Wed, 6:30; *Murder by Contract* (Lerner, 1958) with "The Shadow" Thurs, 9:15;

Devil in a Blue Dress (Franklin, 1995) Fri, 6:30; Sat-Sun, 6.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. *Bread and Tulips* (Soldini, 2000) Call for times. *Hanuman* (Fougea, 1998) Wed-Thurs, call for times. "Erotic Tales," short works by international filmmakers that originally ran on German television: "Erotic Tales 8" Wed, 7:15; "Erotic Tales 2" Thurs, 9:15; "Erotic Tales 3" Fri, 7:15; "Erotic Tales 7" Fri, 9:15; "Erotic Tales 1" Sat, 7:15; "Erotic Tales 8" Sat, 9:15; "Erotic Tales 4" Sun, 7:15; "Erotic Tales 5" Mon, 7:15; "Erotic Tales 6" Tues, 7:15.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *Downtown 81* (Bertoglio, 1981/2000) Wed-Sat, 7:30, 9:15 (also Wed, 2; Sat, 2, 4). *Antonio Gaudi* (Teshigahara, 1985) Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). *Atlantis* (Besson, 1991) Tues, 7:15, 9:15.

EL RIO 3158 Mission; 282-3325. Call for price. "El Rio Outdoor Cinema": *Beau travail* (Denis, 1999) Tues, 8. Outdoor screening. See 8 Days a Week, page 50.

ROXIE 3117 16th St; 863-1087. \$3-7. *Session 9* (Anderson, 2001) Call for times. "Wavefest '01," festival of films about surfing: *Siestas and Olas* (Wozniak) Fri, 7; *The Seedling* (Campbell) with live music by Tommy Guerrero Fri, 9:15; Sat, 5:30; *Shelter* (Malloy) Fri, 11; Sat, 7:30; "Short Surf Film Program" Sat, 2; *Year of the Drag-In* Sat, 3:45 and 9:15. "A James Dean Celebration" Sun, 2, 5, 8. See 8 Days a Week, page 50.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Wild Places of the Earth": *Madagascar: A World Apart* (2000) Thurs, noon. Large-screen video presentation.

SPACE 550 550 Barneveld; 905-5996, www.oneof9films.com. \$15. *Desi's Looking for a New Girl* (Guzmán, 2001) Thurs, 8 (pre-film reception, 6). Filmmaker Mary Guzmán and cast members in person.

WEREPAD 2430 Third St; 824-7334. \$5. *Thunder Road* (Ripley, 1958) Fri, 10:30. *Vampyros Lesbos* (Franco, 1970) Sat, 10:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-6. "Perhaps One Canadian May Have Been Eaten: A Ken Finkleman Retrospective," works by Canadian television director-star Ken Finkleman: "More Tears" Wed-Fri, noon; "Foolish Heart" Sept 29-Oct 12, Tues-Sun, noon. "New Portuguese Cinema": "New Portuguese Shorts" Fri, 8; *A Carta* (The letter) (de Oliveira, 1999) Sat, 8. ♦

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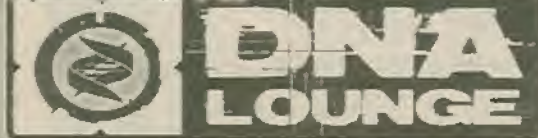
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Show times run Wed/26-Tues/2 and are subject to change. Double features are noted with a •. & Wheelchair accessible. ⚡ Listening device. ♻ Free, reduced rate, or validated parking. See Rep Clock, page 89, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ⚡ P Geary/18th Ave. 752-5100. The Musketeer Wed-Thurs, 1:30, 4:30, 7:30, 10:15. The Others Wed-Thurs, 1, 4:15, 7:15, 10; Fri-Tues, call for times. Rat Race Wed-Thurs, 1:15, 4, 7, 9:45; Fri-Tues, call for times. Zoolander (starts Fri), call for times.

BALBOA 38th Ave/Balboa. 221-8184. • Adventures of Felix Wed-Thurs, 1:20, 5:15, 9:10 and Anniversary Party Wed-Thurs, 3:05, 7. • The Curse of the Jade Scorpion 12:30, 4, 7:30 and Greenfingers 2:20, 5:50, 9:20. • Made Fri-Tues,

1:35, 5:25, 9:10 and Tortilla Soup Fri-Tues, 3:25, 7:15.

BRIDGE Geary/Blake. 352-0810. L.I.E. 2:45, 5, 7:20, 9:45 (also Wed-Thurs, 12:30).

CENTURY PLAZA ⚡ P South San Francisco. Noor off El Camino. (650) 742-9200. American Pie 2 Wed-Thurs, 12:40, 4:50, 9; Fri-Tues, 2:30, 7:05. The Glass House 11:50a, 2:30, 4:55 (Fri-Tues, 5), 7:20, 9:50 (Fri-Tues, 9:45). Glitter Wed-Thurs, 11:45a, 2:15, 4:40, 7:05, 9:30; Fri-Tues, 12:35, 2:55, 5:20, 7:45, 10:20. Hardball Wed-Thurs, 11:55a, 12:45, 2:20, 3:10, 4:45, 5:35, 7:10, 8, 9:35, 10:25; Fri-Tues, 12:15, 2:40, 5:05, 7:35, 10. Jay and Silent Bob Strike Back Wed-Thurs, 2:45, 7:25. The Musketeer Wed-Thurs, 12:30, 3, 5:30, 7:55, 10:20; Fri-Tues, 12:30, 2:50, 5:15, 7:40, 10:05. The Others Wed-Thurs, noon, 2:40, 5:15, 7:40, 10; Fri-Tues, noon, 2:20, 4:45, (also Mon-Tues, 7:15), 9:15 (Mon-Tues, 9:40).

Rat Race Wed-Thurs, 11:40a, 2:25, 5, 7:35, 10:05; Fri-Tues, 11:40a, 2:15, 4:50, 7:25, 9:55. Rock Star Wed-Thurs, 12:20, 2:45, 5:10, 7:30, 9:55; Fri-Tues, 12:20, 4:40, 9:15. Rush Hour 2 11:30a, 1:35, 3:45, 5:50, 8:05, 10:10. Serendipity (sneak preview) Fri-Sat, 7:15. Zoolander (starts Fri) 11:35a, 12:25, 1:45, 2:35, 3:55, 4:55, 6, 7, 8:10, 9:10, 10:15.

CLAY ⚡ Fillmore/Clay. 352-0810. Charlie's Angels Sat, midnight. Together 4:30, 7, 9:30 (also Fri-Sun, 2).

COLMA (METRO CENTER) ⚡ P 280 Metro Center, Colma. (650) 994-2503. Captain Corelli's Mandolin Wed-Thurs, 11a, 1:45, 4:40, 7:30, 10:20. Don't Say a Word (starts Fri) call for times. Hearts in Atlantis (starts Fri) call for times. Jeepers Creepers Wed-Thurs, 11:20a, 1:30, 4:15, 7, 9:40. Planet of the Apes Wed-Thurs, 11:15a, 2:10, 5, 7:45, 10:30. The Princess Diaries Wed-Thurs, 11a, 1:45, 4:30, 7:15, 9:50; Fri-Tues, call for times. Tortilla Soup Wed-Thurs, 11:15a, 2, 4:30, 7, 9:45. Two Can Play That Game Wed-Thurs, 11:45a, 2:15, 4:45, 7:20, 10; Fri-Tues, call for times.

CORONET ⚡ P Geary/Arguello. 752-4400. Don't Say a Word (starts Fri), call for times. Rock Star Wed-Thurs, 1:30, 4, 7, 9:45.

EMBARCADERO CENTER CINEMA ⚡ P 1 Embarcadero Center, Promenade level. 352-0810. Bread and Tulips noon, 2:25, 4:50, 7:20, 10. The Closet 1, 4:30, 7:10, 9:40. The Deep End 12:10, 2:40, 5, 7:30 (no show Tues), 9:50. Haiku Tunnel 12:15, 2:30, 4:40, 7, 9:30. Hedwig and the Angry Inch 1:20, 4, 7:40, 10:15.

EMPIRE ⚡ P West Portal/Vicente. 661-2539. The Deep End Wed-Thurs, 11:30a, 2, 5, 7:30, 10. Hardball 11:50a, 2:15, 5:10, 7:45 (Fri-Tues, 7:40), 10:15 (Fri-Tues, 10:10). Hearts in Atlantis (starts Fri) 11:30am 2, 5, 7:30, 10. Rat Race Wed-Thurs, 11:45a, 2:20, 5:15, 7:50, 10:20. Zoolander (starts Fri) 11:45a, 2:20, 5:15, 7:50, 10:20.

FOUR STAR Clement/23rd Ave. 666-3488. "Celebration of Chinese Cinema": call for shows and times. Audition Fri-Tues, 2:50, 7:35. Cure Fri-Tues, 12:30, 5:15, 9:45. Dead or Alive Wed-Thurs, 5:50. Memento Wed-Thurs, 1:45, 9:30; Fri-Tues, 1:45, 5:40, 9:35. Sexy Beast noon, 3:55, 7:45 (Fri-Tues, 7:50).

GALAXY ⚡ Sutter/Van Ness. 474-8700. The Glass House Wed-Thurs, 11:30a, 2, 7, 9:30; Fri-Tues, call for times. Glitter Wed-Thurs, 11:15a, 1:45, 7:30, 10; Fri-Tues, call for times. Hardball Wed-Thurs, 11a, 1:50, 7:10, 9:45; Fri-Tues, call for times. Moulin Rouge Wed-Thurs, 11a, 9:35; Fri-Tues, call for times. Tortilla Soup Wed-Thurs, 1:40, 7; Fri-Tues, call for times.

KABUKI 8 ⚡ P Post/Fillmore. 931-9800. Call for shows and times.

LUMIERE ⚡ P California/Polk. 352-0810. Cure Wed-Thurs, 4:55, 7:25, 9:50. A Matter of Taste 5:10, 7:20 (no show Tues), 9:30 (Fri-Tues, 9:45) (also Fri-Sun, 12:15, 2:30). Happy Accidents Fri-Tues, 4:50, 7:15, 9:40 (also Fri-Sun, noon, 2:30). 101 Reykjavik Fri-Tues, 5, 7:10, 9:30 (also Fri-Sun, 12:30, 2:45). Our Lady of the Assassins Wed-Thurs, 5:05, 7:30, 9:55.

METREON ⚡ Fourth St/Mission. 369-6200. Call for shows and times.

METRO Union/Webster. 931-1685. The Glass House Wed-Thurs, 1:45, 4:30, 7, 9:30. Hearts in Atlantis (starts Fri), call for times.

1000 VAN NESS ⚡ P 1000 Van Ness. 931-9800. Call for shows and times.

OPERA PLAZA ⚡ P Van Ness/Golden Gate. 352-0810. The Anniversary Party 1, 4, 7, 9:35. Iron Ladies 1:10, 4:10, 7:10, 9:40. Made Wed-Thurs, 1:20, 4:20, 7:20, 9:45. Our Lady of the Assassins Fri-Tues, 1:20, 4:20, 7:20, 9:45. Sexy Beast 1:30, 4:30, 7:30, 9:50.

PRESIDIO ⚡ Chestnut/Scott. 922-1318. Apocalypse Now Redux Wed-Thurs, noon, 3:55, 7:55. • Jay and Silent Bob Strike Back Wed-Thurs, 12:50, 5, 9:10; Fri-Tues, 1, 5, 9:05 and Legally Blonde Wed-Thurs, 3, 7:10; Fri-Tues, 3:05, 7:10.

STONE TOWN ⚡ P 19th Ave/Winston. 221-8182. Call for times. Don't Say a Word (starts Fri), Glitter, Rush Hour 2 (Wed-Thurs).

VOGUE ⚡ Sacramento/Presidio. 221-8183. Call for times. The Curse of the Jade Scorpion Wed-Thurs, 1:45, 4:30, 7, 9:30; Fri-Tues, call for times.

'Don't Say a Word'

Open mouth, insert popcorn

On Thanksgiving morning a pack of ruthless thieves snatch the beloved daughter of high-class New York shrink Dr. Nathan Conrad (Michael Douglas). Their unusual ransom demand — a mysterious six-digit number known only by a deeply disturbed teenager (Brittany Murphy, who clearly took a few notes on Angelina Jolie's crazy gal performance when they costarred in *Girl, Interrupted*) recently placed in Conrad's care — forces the frantic doctor on a mission to wrest the information from his seemingly wacked-out-beyond-repair patient. Meanwhile, a scrappy NYPD detective (Jennifer Esposito) is investigating a couple of murders that let us know the robber-kidnapper gang (lead by Sean Bean) will do basically anything to get that number, which, we learn early on, holds the key to finding a gazillion-dollar gem lifted in a decade-old heist. The various characters allow shadow-happy director Gary Fleder (*Kiss the Girls*) to cram a lot of familiar scenarios into one film, but when done well, double-crossing crooks, morgue scenes, creepy surveillance subplots, little kids in peril, women with broken legs in peril, graveyards at night, insane asylums, and a bad guy with a Brit accent whose list of demands starts off with the phrase "rule number one ..." can actually add up to an entertaining couple of hours. Though the fate of the "good" characters is never really in doubt (this is Hollywood — they ain't gonna kill the kid), the clock-is-ticking pace keeps things suspenseful throughout. (Cheryl Eddy)



Head case: In *Don't Say a Word* Michael Douglas plays a shrink whose newest patient, Brittany Murphy, holds a secret that's the key to his kidnapped daughter's freedom.

Oakland

GRAND LAKE ⚡ P 3200 Grand, Oakl. 452-3556. Apocalypse Now Redux Wed-Thurs, 2:30, 7. Don't Say a Word (starts Fri) 11:45a, 2:15, 4:45, 7:15, 9:45. Glitter Wed-Thurs, noon, 2:15, 4:45, 7:15, 9:30; Fri-Tues, noon, 2:15, 4:30, 6:45, 9. Hearts in Atlantis (starts Fri) 1, 4, 7, 9:30. The Others Wed-Thurs, 12:30, 2:45, 5, 7:35, 9:45; Fri-Tues, noon, 2:30, 5, 7:30 (no show Fri-Sat, Mon), 10. Rush Hour 2 Wed-Thurs, 1:30, 3:30, 5:30, 7:30, 9:40. Shrek Wed-Thurs, 12:15.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Don't Say a Word (starts Fri) 11:15a, 2, 4:55, 7:50, 10:40. The Glass House 11:40a, 2:10, 4:50, 7:15, 9:50 (Fri-Tues, 10:05). Glitter 11:20a, 2, 4:45, 7:20, 10. Hardball 11a, 1:40, 4:20, 7, 9:45. Hearts in Atlantis (starts Fri) 11:05a, 1:45, 4:25, 7:10, 9:50. L.I.E. Wed-Thurs, 12:40, 3:10, 5:35, 8, 10:25. The Musketeer Wed-Thurs, noon, 2:30, 5:15, 7:45, 10:10. Rat Race 11:05a, 1:50, 4:40, 7:25, 10:15. Rock Star Wed-Thurs, 11:25a, 2:15, 5, 7:35, 10:20. Rush Hour 2 12:45, 3:05, 5:30, 8:05 (no show Tues), 10:30. Two Can Play That Game 11:10a, 1:30, 3:50, 6:15, 8:30, 10:45. Zoolander (starts Fri) noon, 2:30, 5, 7:30, 10:10.

PARKWAY 1834 Park, Oakl. 814-2400. American Pie 2 7 (also Wed-Thurs 9:45). Best in Show Mon-Tues, 6:30. Dead or Alive Fri-Tues, 9:45. Devil in a Blue Dress Fri, 6:30; Sat-Sun, 6. Jay and Silent Bob Strike Back Fri, Mon-Tues, 9:15; Sat-Sun, 9 (also Sat, 3). Made Wed, 9:15; Thurs, 6:30. Murder by Contract with The Shadow Thurs, 9:15. Rocky Horror Picture Show Sat, midnight. Taxi Driver Wed, 6:30. Young Frankenstein Sat, 3:30.

PIEDMONT ⚡ Piedmont/41st St, Oakl. 843-3456. The Curse of the Jade Scorpion Wed-Thurs, 5:15, 7:30, 9:45. The Deep End 5, 7:15, 9:30 (also Fri-Sun, 12:30, 2:45). Ghost World 4:20, 6:50, 9:20 (also Fri-Sun, 1:50). Happy Accidents Fri-Tues, 1:30, 4, 6:30, 9.

Berkeley area

ACT I AND II ⚡ P Center/Shattuck, Berk. 843-3456. Ghost World 7, 9:30 (also Sat-Sun, 1:30, 4:15). L.I.E. 7:15, 9:45 (also Sat-Sun, 1:45, 4:30). Reservoir Dogs Sat, midnight.

ALBANY ⚡ 1115 Solano, Albany. 843-3456. Bread and Tulips 6:30, 8:50 (also Sat-Sun,

1:15, 3:45). The Deep End 6:45, 9 (also Sat-Sun, 1:30, 4).

CALIFORNIA ⚡ P Kittredge/Shattuck, Berk. 843-3456. American Pie 2 4:45, 7, 9:15 (also Wed-Sun, 2:15). Apocalypse Now Redux 3:45, 7:45. Rat Race 4:30, 7:10, 9:30 (also Wed-Sun, 2). Two Can Play That Game Wed-Thurs, 5, 7, 9.

EMERY BAY ⚡ P 6330 Christie, Emeryville. 420-0107. Call for times. Don't Say a Word (starts Fri), The Glass House, Glitter, Hardball, Hearts in Atlantis (starts Fri), Jeepers Creepers (Wed-Thurs), The Musketeer, The Others (Wed-Thurs), Rat Race, Rock Star (Wed-Thurs), Rush Hour 2, Two Can Play That Game, Zoolander (starts Fri).

OAKS ⚡ 1875 Solano, Berk. 526-1836. The Curse of the Jade Scorpion 7:15 (also Sat-Sun, 2:30, 4:40). Glitter 7, 9:15 (also Sat-Sun, noon, 2:15, 4:30). Sexy Beast 9:30 (also Sat-Sun, 12:30).

ORINDA ⚡ 4 Orinda Theater Square, Orinda. 254-9060. The Closet Fri-Tues, 8, 10 (also Sat-Sun, 2, 4, 6). Don't Say a Word (starts Fri) 7:15, 9:45 (also Sat-Sun, 11:45a, 2:15, 4:45). Hearts in Atlantis (starts Fri) 7, 9:30 (also Sat-Sun, 12:45, 3:45). The Others Wed-Thurs, 7:15, 9:40. The Princess Diaries Wed-Thurs, 6:30, 9. Shrek Sat-Sun, noon. Songcatcher Wed-Thurs, 7, 9:30.

SHATTUCK CINEMAS ⚡ 2230 Shattuck, Berk. 843-3456. American Pie 2 Wed-Thurs, 1:55, 4:20, 6:50, 9:10. The Closet 1:20, 3:25, 5:25 (Fri-Tues, 5:20), 7:25 (no show Thurs), 9:20 (Thurs, 9:40; Fri-Tues, 9:25). Cure Wed-Thurs, 2, 4:35, 7:10, 9:45. Haiku Tunnel Wed-Thurs, 1:10, 3:20, 5:30, 7:40, 9:50; Fri-Tues, 1:40, 4:05, 7:15, 9:35. Happy Accidents Fri-Tues, 2, 4:30, 7, 9:30. Hardball 2:15, 4:40, 7, 9:20. Hearts in Atlantis (starts Fri) 1:30, 4, 7:10, 9:40. Hedwig and the Angry Inch Wed-Thurs, 1:50, 4:05, 7:15, 9:45; Fri-Tues, 1:05, 3:15, 5:25, 7:35, 9:45. The Iron Ladies Wed-Thurs, 9, 101 Reykjavik Fri-Tues, 1:10, 3:20, 5:30, 7:40, 9:50. Our Lady of the Assassins Wed-Thurs, 2:05, 4:30, 7:05, 9:40; Fri-Tues, 2:05, 4:25, 6:45, 9. Rock Star 1:45, 4:10, 7:20 (Fri-Tues, 6:40), 10 (Fri-Tues, 9:10). Rush Hour 2 Wed-Thurs, 1:40, 3:55, 6:45. Together 2:30, 5, 7:30, 9:55.

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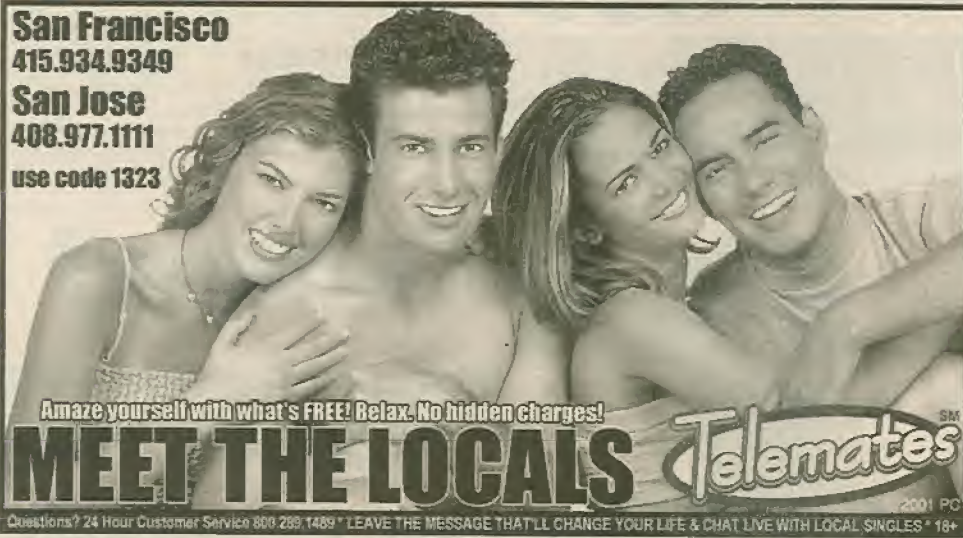


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**WOMEN
SEEKING
MEN**

My name's Kimberly. I'm 36 yrs. old. I have blonde hair & brown eyes. I'm Danish & Italian. I'm 5'3" & weigh about 145 lbs. I'm considered to be cute & classy. I love attending events. I love the River Cats. I'm looking for someone between 29-46 yrs. old who preferably has darker hair. I want someone who, like me, is career oriented & a professional. Please leave me a message. **Box 3818.**

My name's Gloria. I'm 52 yrs. old. I'm an average-looking, Caucasian female with a Meg Ryan haircut. I'm 5'4" & weigh 135 lbs. I'm an intuitive, spiritual, kind, caring, down-to-earth lady who has varied interests & a good outlook on life. I'm looking for a single male close to my age who values becoming friends first. **Box 15831.**

My name's Lydia. I'm stress-free & I'd like to keep it that way. I keep it real & I hope you do too. I like to go out. I'm child-free. I love kids but don't have any of my own. Please leave me a message. **Box 14529.**

**MEN
SEEKING
WOMEN**

My name's Will. I'm 6' tall. I have blond hair & blue eyes. I weigh 185 lbs. I'm employed. I'm looking for a relationship that's intimate, exciting & just open for options. I hope to hear from you. **Box 11285.**

I'm 30 yrs. old. I'm attractive. I'm 5'10" & weigh 175 lbs. I have brown, curly hair which is still all there. I've got straight teeth & a goatee. I'm attractive & funny. I'm up for a good conversation & possibly even more. So if anyone's interested, let's chat. **Box 6439.**

My name's Robert. I'm 34 yrs. old. I'm a single, father raising 2 girls. I'm 5'10" & weigh 160 lbs. I have blond hair & blue eyes. I have a good job. I'm just out there trying to meet some new people. My hobbies are snow skiing & water skiing. I ride a Harley on the weekends as much as possible. I'm here trying to meet people, see how things are going with other people & to have some fun. If you want, leave me a message. I'll definitely call you back & we'll see how things go. **Box 6058.**

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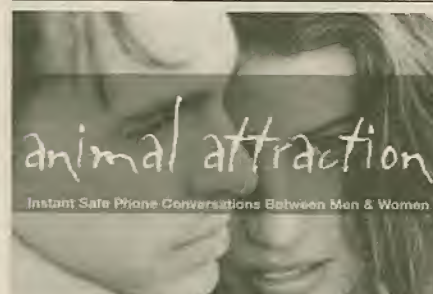
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Intelligent, funny, athletic, sh
WM, 25, seeks easygoing
SWF with similar qualities fo
dating. T 3932

TALL AND SLIM
SWM, 6'5", 175lbs, blond/hazel, likes walks, surfing, the outdoors. Seeking energetic, sensitive SWF with similar interests. **3937**

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors, hiking, music, movies, museums, dogs, and lots more. Seeking pretty, trim, bright female, 30s to early 40s, with similar interests. **36411**

ASIAN LADY!
SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. **1058**

HOW ARE YOU
Smart, sexy, outgoing male, 5'11", broad shoulders, black/brown, engineer, no children, no pets, enjoys romance novels, ping-pong, golf, and travel. Seeking female for casual relationship. **3571**

RED ROOM, FRIDAY, 8/31
You: Asian beauty in a black top talking with friends. Me: tall, blonde, black jacket, v-neck t-shirt across bar. Wanted to talk, but you left. **3910**

YOUNG AND WILD
SM, 20, 5'7", 150lbs, brown/blue, enjoys music, dancing, movies, car shows, quiet evenings. Seeking outgoing female for friendship, possible LTR. **3904**

HARLEY RIDIN' INJUN
Fun-loving, good man, 5'7", 170lbs, long black hair, loves music, riding and good buds. Seeking small-sized, humorous, caring woman, 25-35, friends first/LTR. **3564**

NATURIST, SENSE OF HUMOR
Secure SM 35, 6'4", swimmer's body, euro-descent, nice smile/appearance, lives in country near 500 sq-mile lake, seeks adventurous in-shape gal for variety. **3492**

COFFEE AND CREAM
SBM, 30s, 6'2", athletic, attractive and always smiling, seeks SW/AF, who enjoys candlelight, sightseeing, beaches and moonlit walks. **1811**

ARE YOU POSITIVE?
Attractive, professional SWM, mid 30s, seeks attractive, professional, intelligent, independent, emotionally secure, financially stable, HIV+, discreet female, for friendship, possible LTR. **1736**

SEEKING FULL-FIGURED LADY
Honest, sincere, down-to-earth SM, 32, seeks voluptuous, full-figured SF, 28-38, for friendship first, possible LTR. **3786**

CUTE GUY, AUG 10TH...
at Stanford. You: white male, fit, cute. Me: Asian male. We met in the morning and had a short talk. Hope to see you again. **3816**

SEEKING OPEN-MINDED ASIAN
Athletic, open-minded, educated male, 45, warrior, seeks Asian female counterpart, 29-45, for adventure and challenge, possible LTR. Serious replies only. **4036**

SEEKING COMPANION
SBM, 43, Scorpio, healthy, handsome, professional. Seeking sensual, fit, busty female, 18-40, for safari-like adventures, travel, fun, LTR. **3977**

OUR PASSION
Piano-playing handsome devil with a strong love of the female derrière seeks a sexy, Greek-loving counterpart. **3978**

FIXED-TERM RELATIONSHIP
Gentle, caring, intelligent man desires committed, monogamous fixed-term relationship of approximately 12 months duration with intellectual, artistic woman. **3979**

OLD-FASHIONED GUY
Sincere, fun-loving, very fit, honest WM, 25, 5'7", seeks sweet, petite, responsible, ambitious, hard-working, fit, affectionate woman, with Christian values, N/S, drug/alcohol-free, who likes pets and children, for fun and friendship, possibly more. **3909**

LOOKING FOR LOVE
SWM, 65, seeks attractive, honest SF, age/race unimportant, for movies, dining, friendship first, possible LTR. **3976**

NICEST GUY IN THE WORLD
Tall, athletic, unconventional handsome SM, 58, never tries anything on a first date, seeks fetching SF, any race, 40-60, for second date. **3972**

BREAKING THE ICE
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **3154**

ATHLETIC GUY
Handsome HM, 51, 6', 190lbs, N/S, enjoys sports, outdoors, working out, concerts, music. Seeking attractive, romantic honest SF, 40-55, N/S. No games. **3353**

NICE GUYS SLEEP ALONE?
Prove me wrong. SWM, 6'1", grayish hair, likes movies, akido, dining out, hanging out. Seeking honest, easygoing, communicative SWF for dating first, then who knows? **3943**

MASCULINE DUDE
SHM, 32, 5'8", 165lbs, into working out, basketball, barbecues, pinball, darts, bowling, road trips, travel, hanging with good friends. Seeking SM, 21-35, for possible LTR. **3490**

CAUGHT YOU LOOKING!
Seeking a woman who must be willing to lie about how we met. Fun, adventurous, passionate SHM, 29, seeks SF, 21-35, race unimportant, children welcome. **3014**

LEFTIST, PRO-FEMINIST
SWM, 53, spiritually progressive, energetic, upbeat, health-care professional, loves music, dancing, exercise, outdoors, kids, political work. Seeking leftist, feminist mate. **3907**

CELEBRATING LIFE
Sensual, affectionate, kind-hearted, healthy, active SBM, 59, 5'9", 160lbs, enjoys conversation, the arts, travel, dining out, flea markets, jazz, dancing. Seeking similar lady for LTR. **3917**

COMPANIONSHIP
Good-looking SWM, 46, 5'10", 170lbs, seeks attractive SF, 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. **1338**

LOOKIN' FOR FUN
You: busty, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy, LTR. Me: athletic SWM, homeowner with pool, 6 cars, Marin County. **1549**

OVERSEAS TRAVEL
Upscale, eccentric, fun-to-be-with SWM seeks spontaneous, personable, up-beat female, 22-42. Be bright and energetic! Let's talk. **3850**

RETIRED HIPPIE
Economically independent senior, 65+, loves practical idealism, non-separatist feminism, positive mind slant, meaningful dialog, creative visualization, humor, equality, liberation. Seeking female kindred spirit. **3843**

COMPANY & COMFORT
Man seeks woman, age and race open, for massages and free love. No hang ups. Anything goes. **3830**

BEAUTIFUL ASIAN BUSINESS WOMAN
Seeking beautiful, Philippine real estate broker, straight hair, established, nice legs, mature. I am a Steve McQueen type, 40s, trim, financially secure, 6', great lover/humor. **3814**

ONE OF THESE DAYS...
Nice-looking SWM, 47, seeks SA/HF, for LTR. San Francisco/Peninsula. **3761**

MYSTERY, WISDOM, COMPASSION...
playfulness, sensitivity, warmth, sensuality, creativity, eccentricity, strength, ease, beauty. Nature, adventures, music, writing, sports, food feeds high-maintenance, communicative, handsome, young 43. **4053**

LOOKING FOR LOVE
Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. **8860**

SPICE UP YOUR LIFE!
Attractive, fit WM, 37, with blue eyes, seeks attractive, fit W/HF, 20-50, for discreet, safe, passionate encounters, possibly more. Let's rendezvous for lunch. **4037**

TIRED OF HEARTACHE
Honest, sincere, good-looking SWM, 45, 6'2", long dark blond/blue, muscular build, builds muscle cars, dj, builds custom furniture, seeks SF for best friends, maybe more. **3317**

EXCEPTIONAL
Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. **1319**

PHILIPPINA FEMALE
Sensitive, honest SWM, 50, seeks Philippina female, 36-50, for film, theatre, ocean walks, friendship leading to LTR. **3341**

men seeking men

SEEKS WESTERN FRIENDS!
SAM, 27, 5'10", 150lbs, N/S, enjoys outdoor sports, music, movies, dancing. Seeking loving, honest, compassionate SM, 21-35, for friendship first, possible LTR. **3664**

CHUBBY BUDDY
Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **8610**

BI-CURIOS TOO?
Cute BIWM, 33, 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar BIWM, 21-37. **1866**

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. **8841**

SEEKING SEXY TS
SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. **1565**

BEAUTIFUL BUTT NEEDS ATTENTION
Erotic, very nice-looking GWM, 33, 6'4", swimmer, medium build, bottom, Euro-descent, seeks daddy type for pleasure! **3036**

OREO LUST
Hot, super hung, attractive, slim WM seeks clean, slim BM to get hot with. **3582**

QUALITY BM SEEKS SAME
Bear type, 38, 5'10", enjoys travel, music, romancing, loving. Seeking together man with sense of humor. **3986**

DADDY BEAR NEEDS CUB
SM, 57, 6'1", 250lbs, salt-pepper hair/beard, non-smoker, loves cuddling, old movies, long walks. Seeking honest, sincere SM for possible LTR. **3679**

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **8662**

LOOKING FOR SOME FUN
SM, 27, seeks biracial SM, 24-28, H/W proportionate, for friendship first, possible LTR. **1902**

WANT TO ESCAPE BIG CITY?
SGM, 35, hours north from Bay Area, near big picturesque lake in woods, wishes to pamper slender male with swimmer's body and nice legs/buns! **3491**

BI MALE SEEKS...
Bi or Bi curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors. **3846**

NOT THE GUY NEXT DOOR
Attractive GWM, 35, 6', 180lbs, dark hair/eyes, seeks clean-cut GWM, 30-40, with varied interests, for dating, possibly more. **3817**

BAKER SEEKS HOT BUNS
which are sweet and sensual. Seeking GW/HM, HIV-, 36-50, who enjoys movies, theater, bicycling, massage. Warm, caring GWM, 43, 5'9", salt-pepper/blue. **3969**

SEEKING MONOGAMY
SWM, 45, brownish-gray/brown, HIV-, enjoys singing, reading, movies, the outdoors, live theater. Seeking honest, sweet, outgoing WM, 35-55, HIV-, for serious relationship. **3945**

SEEKING SOULMATE
Fit SBM, 44, jazz musician, enjoys live music, cultural events, exercise, tennis, dining out. Seeking similar male with similar interests for relationship. **3923**

COOL EUROPEAN
College-educated, attractive GM, 43, seeks younger GM, 18-35, for friendship first, possible LTR. East Bay. **3867**

MEN-MEN
41 year-old hispanic bottom looking for mature top. I'm 5'9", 165lbs. You: mature top. Hairy and heavy pluses, but open. **3840**

I SEEK A GREEK
Romantic, hairy GWM, 42, 180lbs, seeks extremely hairy greek man for romance and fun. Must be outgoing and affectionate. **3819**

HANDSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **8156**

WOULD YOU...
like to engage in a loving, sharing partnership with energetic, good-looking, 50-something WM seeking healthy, congenial BM who enjoys jazz, movies, vacationing, and intimate encounters? **3768**

PARTNER
Smooth, frisky GWPM, 43, 5'11", 195lbs, N/S, N/D, HIV+, seeks hairy, good-hearted bottom who enjoys concerts, Muir Woods; skiing, theater, cuddling, foreign films, animals, NPR. **3747**

MUSCULAR MAN
Interests includes movies, museums, work outs and music. Would like to meet muscular W/BM with similar interests for friendship, possible relationship. **3386**

SOCIAL MISFIT SEEKS SAME
Sweet, sincere, college-educated, attractive, mildly shy GWF, 35, N/S, enjoys outdoors, music, racing. **2032**

FEMME SEEKING SAME
SWF, 22, enjoys dancing, outdoors, sports, movies, dining out, reading. Seeking open-minded, honest sexy female, 19-25, with similar interests, for friendship, possible LTR. **3983**

LOOKING FOR FUN
SF, 20, 5'4", 135lbs, blonde/blue, enjoys reading, music, concerts, skateboarding, travel, dining out, outdoors. Seeking outgoing SM for casual dating, possible LTR. **4049**

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SEX IN THE CITY GIRL
Pretty, passionate SWF, 44, seeks tall, clean cut WM, 34-50, single or married, with excellent oral talent. **2338**

EAT ME ALIVE
Serve me, Black, big, beautiful woman, college student, big ass Goddess wants submissive, generous, hungry W/AM, 21-75, to body massage me and for oral service. **21810**

CAN I BE YOURS
SBF, 20, very curvy and well-endowed, 44DD, 28/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. **21257**

LOVE PRET FEET?
Long, slender feet, trim ankles, narrow heels, high arches, elongated toes, button toenails, soft soles. Seeking generous gentleman to pamper, polish, massage, and worship them. **23383**

BEND OVER AWAKE
SLAVE HUSBAND
Tall, slim, committed white cumming expert, under 40, wanted by big, tall, intense, romantic African dom. Male need to be loved, screwed like a woman. **2338**

A NEW IDEA
Mature SBF seeks SM for serious LTR that involves spanking and lots of oral. **20332**

FAT FUN
You love to pamper and please. You're generous. You desire sexy women of lush abundance, with mounds of soft, cushiony flesh. I'll be your buffet. **21597**

PEACHES AND CHOCOLATE CREAM
Two black, busty, beautiful, voluptuous, sexy, uninhibited cuties seeking generous males for massages and mutual pleasures. **24112**

EBONY BEAUTY
in Sacramento. This sophisticated, classy former model seeks unique arrangement with a very wealthy and generous gentleman, 50-60. You won't regret responding to this ad. **2047**

men seeking women

TOTAL PACKAGE
Sexy and brainy, Eurasian male, 31, with sharp tongue and wild streak to match, seeks partner in crime to keep me in trouble. **1635**

MISTRESS WANTED
Looking for slim, attractive, strict mistress who loves to punish and humiliate in any way she likes. Please leave a message! **2091**

COME FLY WITH ME
Successful SWPM, 48, seeks naturally blonde SWF, 25-35, to be travel companion and more. Enjoy a trip to New York City. **2095**

YOU ARE NAKED AND BOUND
As the whip excites your flesh, you'll be cosmodically transported. You'll be lovingly held, deeply kissed, totally cherished. Be beautiful and ready to receive. **2407**

MASTER SEEKS SUB & MORE!
Dominant, fit, stable, attractive DWM, 49, 5'11", sense of humor, seeks younger submissive BIF for lust, love, and LTR. Any race. Novice okay. **21218**

SUBMISSIVE ASIAN SLUT...
sought for role-playing by attractive WM, 45, who is considerate of your needs. Spanking, licking, verbal, whatever you like. **2114**

A HARD WOMAN IS GOOD TO FIND!
SWM seeking fit/bodybuilding goddess to worship! Girls with muscles - such a turn on. Tall girl preferred but not necessary. Will be your friendly admirer! **1955**

LOOKING FOR AN ARTISTIC BASE
Seeking a female who fits me. **2252**

FREAKY ENCOUNTERS
Bisexual man, 34, slender-built, seeks freaky encounters with sexy Puerto Rican or BF, with big ass and curvy body, who enjoys kinky sex. **2200**

SEEKING MALE WITH BIG BUNS
Athletic, tall GWM, 35, runner/swimmer, seeks younger male with long legs and perky youthful buns. I give a big tip! **2195**

LET'S GET WILD
Muscular stud seeks wild, adventurous female to party and play at home, in public, on the beach, on vacation... Crazy? You bet! Pleasure a plus! **2476**

SEEKING TWO WOMEN
Attractive, fit male, 5'11", 165lbs, black, curly hair, 100% clean, seeks two open-minded, adventurous women that want to share some new experiences. **2189**

SEX-OTIC
Very good-looking HM seeks women, 18-45, for non-stop oral. No experience necessary, will teach. Must apply in person. **2408**

NO HOLDS BARRED
No disqualifications. DBM, 36, 5'11", 215lbs, black/brown, passionate, extremely emotional, hardcore, kinky, freaky, wild, enjoys oral sex, massages, being licked all over, doggy style position. **1954**

UNIQUE OPPORTUNITY
Muscular, very caring, vigorous, loving, very sexual male, 36, a strong survivor, likes fantasy. Seeking young, gorgeous female for fun and relationship. **2343**

INTERESTED
Italian-American man, 46, 6'3", slender, well-built, seeks intimate encounters with women, 35-55, who are interested in the same. I love foreplay, have stamina. All cultures. **2037**

SEXY, MATURE WOMAN: IS IT YOU?
Pretty, sexy woman, 40-55, with sense of humor, inner beauty, intelligence sought by WM, 45, who appreciates these qualities and wants to meet you. **2051**

HUNTER SEEKING SAVAGE
SBM, Scorpio, 43, well-endowed, handsome, fit, professional seeks sensual, fit, busty female, 18-35, race unimportant, for lovefest, adventure, travel and erotic fun. **2341**

9" AND HANDSOME
Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. **2044**

SPECIAL DELIVERY
Attractive SWM, 6'2", 190lbs, long black hair, good build, seeks open-minded woman to enjoy mutual masturbation with, XXX videos, phone sex, etc. **2046**

BRIEF ENCOUNTER
What you need, woman, is a one night stand or afternoon delight with a sexy stranger, yes? No hassles. Romantic in its way, definitely erotic. **2339**

ARRANGEMENT WANTED
with absolute amateur. Kind, bright, wealthy guy, mid-50's, wants twice-a-week arrangement with pretty, sexy, stable WF, 25-35, who's interested in long-term arrangement. No professionals. **2272**

EXPERT CUMMINGUS
guaranteed satisfaction, reciproation unnecessary, any age/race, please be clean, healthy, wet and ready to cum. I'm clean gentle and discreet. **21208**

SHY BUT HUMOROUS
BIWM, 56, seeks white males or females to perform oral sex on in the Concord area only. **2264**

FEMALE LINGERIE FETISH
Emotionally/physically healthy SWM, 46, loves lingerie. Seeking fun S/DF, 36-56, who loves wearing lingerie, for friendship and more. **2206**

WELL-ENDED BLACK MALE
SBM seeks hourglass-shaped, bottom-heavy white women. Thick, shapely calves, pedicured feet a must, cellulite bodies a plus. You'll like my endowment. **2199**

EXPLORING WOMEN
Bisexual WM, 42, 5'10", 195lbs, mainstream appearance, seeks expansion of experience with women. Prefer natural breasts and unshaven public hair. Full-figured welcome. **2202**

sfbg | Backseat

NICE LOOKING
WM seeks feminine woman to admire your body, and masturbate himself. Any race, any age. **2197**

A FLAMING TV
With great body, Rubenesque woman, seeks similar, sexual, loving couple over 50. Shaved everywhere, high heels, feather boas, 5'11". **1962**

men seeking men

ASIAN
Married BIM, in good shape, healthy, seeks Bisexual, 30-50, for long-term friendship. Any race. No STDs. **1877**

VIRGIN NEEDS MAN
BIWM, bottom, oral, HIV-, looking for experienced GM to show me the way. Looks unimportant, sex only. Your place. **2012**

STRAIGHT, HANDSOME MAN, 30S
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. **1138**

FIRST TIME BI EXPERIENCE
SWM, blond/blue, young, tall, athletic looking, seeks sexy BI, married, asian, or white male, generous sugar daddy, possible long term fun. Must be discreet. **2340**

FLOWING LOVE
GBM seeks Asian (chinese) male, 30-50 to open me up and let our love flow. I want you now. **2336**

YOUNG STUD WANTED
Seeking 18-25 year-old male, with a swimmer's build, and is well-hung, I'm 36, 5'4", 160lbs. Weight loves to get kinky. **2409**

VERSATILE, HOT LATIN
East Bay male, mature, 5'8", 160lbs, HIV-, seeks males in East/South Bay for fun. Age/race/looks unimportant. Must be HIV-. **2410**

GREEN-EYED MALE
Puerto Rican male, 18, beautiful green eyes, would like to lose his virginity with a real man. I will wear lingerie for you. **2166**

SEEK A STRAIGHT BOY
I would love to service a straight boy who is willing to experiment. No strings at all. I just want the experience. **2171**

CUTE BOTTOM
Male, 30, likes tops, under 45, for wild times and fun moments. Call if you're looking for a good time! **2089**

BIM...
is looking to have oral sex or sixty-nine with men that have cocks seven inches and bigger, uncult, blacks, or couples a plus. **1176**

VERBAL DOM
You: HIV-, N/S, identify straight, need to talk down to me (GWM, 41), while I fellate or masturbate your fat cock. Your place. No reciprocation. **2204**

NOT IN TOWN FOR LONG
SM enjoys many adult activities, seeks AM, 30s-40s, for fun times. **2196**

AFTER WORK DELIGHT
SWM, 38, 6', 180lbs, brown/brown, sexy, horny, attractive, hairy, clean, HIV-, seeks younger guy, HIV-, clean, hung, for regular rim/blow, sex rendezvous in SF. **2406**

DISCREET BJ'S
For horny gentlemen. Kick back, relax, and unload. **1402**

BI-CURIOUS, FIRST TIME
Athletic BI Latin/White male under 39 sought by young, fit, slender, educated SAM curious for first time experience. Interests: photography, travel. **2147**

WIFE SAYS IT'S OK
Happily married, healthy, fit, attractive WPM, mid-40s, seeks male friend, 20-30, for periodic, uninhibited get-togethers. Prefer Hispanic/Italian. Uncut a plus. **2117**

BLACK MALE WANTED
Seeking big, muscular BM, shaved head, for fun and excitement. Interests include movies, museums, working out, music. Me: muscular male, mid 40s. Friendship, possible relationship. **1559**

women seeking women

BUSTY, BIF, 20S...
5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-65, to play with/massage/explore/taste our bodies romantically together. **1153**

BUSTY, SLIM, PRETTY, BI GIRL
BIF, 20s, seeks another fit BIF, 18-55, for soft, romantic, sensual caress, massage and cuddling. **2127**

BATHE ME IN LEATHER...
Drown me in your sex. F seeks F with a natural talent for calling upon one most sluttish of sensibilities. **2269**

three's company

FIRST BI TRY
Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BIM, possibly discrete LTR. **1489**

SEXY CHOCOLATE DDD
Sexy, Latino, chocolate female, 5'4", 44DDD, 29-37, seeks generous couple for tasty pleasures and more. Come have a good time with me. **1857**

ALL EYES STOP HERE
Cut through the chase. HM, WF, early 20s, seek couples, 18-45, for safe, clean fun, sexual exploration. Very curious, open-minded. Hotter the better! **1393**

EXOTIC COUPLES/WOMEN WANTED
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ASIAN BEAUTY 19
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BEST BOTH WORLDS
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tv/ts

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Looking for a male companion, 21-35, for fun and possible LTR. **2318**

TV/TS/TF
Athletic, good-looking, masculine SM, 24, 6'1", seeks TV, TS, or TG for fun. **2256**

SERIOUS REPLIES ONLY
SW TS seeks men, women, couples, TV, TS for fun and possible LTR. Be HIV-. **2203**

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bd/sm

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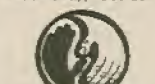
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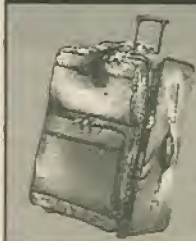
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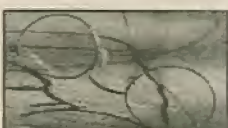
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The following person is doing business as TEA LEAF GREEN, 156 Duboce Ave. #6, San Francisco, CA 94103; Alan Schneider, 156 Duboce Ave. #6, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date August 27, 2001. Signed Alan Schneider. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on August 27, 2001. September 5, 12, 19, 26, 2001. L# 354902

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The retailer Marks & Spencer sells 50 million pairs (counting multipacks as a pair) of its own brand of women's underwear globally each year - almost 137,000 pairs a day.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251347

The following person is doing business as CAPTARIS - MEDIALINO, 247 Brannan St. 6th Floor, San Francisco, CA 94107; MediaTel Corporation, 247 Brannan St. 6th Floor, San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above fictitious business name on the date August 2, 2001. Signed MediaTel Corporation; David Sohm/ President & Treasurer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on August 30, 2001. September 5, 12, 19, 26, 2001. L# 354903

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251171

The following person is doing business as SF FRIENDS OF THE CHILDREN, 1201 Mendell, San Francisco, CA 94124; FRIENDS OF THE CHILDREN, 44 NE Morris, Portland, OR 97212. This business is conducted by a non-profit. Registrant commenced business under the above fictitious business name on the date August 13, 2001. Signed Daria McKnight, SF Friends Of The Children, Daria McKnight Executive Director. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on Aug 23, 2001. Sept 19, 26, Oct 3, 10, 2001. L# 355101

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251502

The following person is doing business as THROUGH THE HAYES OPTOMETRY, 529 Hayes Street, San Francisco, CA 94102; Therese C. Langille, 521 B. Monterey Road, Pacifica, CA 94044. This business is conducted by an individual. Signed Therese C. Langille. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on Sept 7, 2001. Sept 19, 26, Oct 3, 10, 2001. L# 355102

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251625

The following person is doing business as GAZE STUDIO, 118 Saturn St., San Francisco, CA 94114; Dennis Andrew Maloney, 118 Saturn St., San Francisco, CA 94114. This business is conducted by an individual. Signed Dennis A Maloney. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on September 14, 2001. September 19, 26, October 3, 10, 2001. L# 355104

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251545

The following person is doing business as PARTY GIRL PRODUCTIONS, 649 Bay Street, #3, San Francisco, CA 94133; Linda Liguori, 649 Bay Street, #3, San Francisco, CA 94133. This business is conducted by an individual. Signed Linda Liguori. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on September 9, 2001. September 19, 26, October 3, 10. L# 355106

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251576

The following person is doing business as RED EYE, 1337 Mission Street, San Francisco, CA 94103; Nelson Vcevich, 239 Dreado Terrace, San Francisco, CA 94112. This business is conducted by an individual. Signed Marshall Crossman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on September 12, 2001. September 19, 26, October 3, 10, 2001. L# 355109

BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

THE BIG ONE

Saturday, Sept. 29, this is the big one we've all been waiting for. Activists from throughout the Bay Area converge on Dolores Park for a spirited, mass rally against war and the racist scapegoating of Middle Eastern-appearing people, sponsored by the International Action Center, Middle East Children's Alliance, and others. 11 a.m., Dolores Park, Dolores and 18th Sts., S.F. (415) 821-6545 or (415) 845-8835.

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Fetch is the name of the game with Tikka! She's a 3-year-old German Shepherd mix who's looking for an adopter with an arm that won't wear out. She's a very sweet, and somewhat shy girl who wants to get out and explore the world with her new best friends. She needs a patient and experienced adopter who will continue to socialize her, and take her to places where she can play with other dogs. This wonderful girl weighs 60 lbs., is spayed and housebroken, and is ready to be a bright new addition to a loving home.

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TIKKA

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251501 The following person is doing business as Cole Valley Cafe, 701 Cole Street, San Francisco, CA 94117; Jawad H. Swirly, 145 Dordo Terrace, San Francisco, CA 94112; Hossam M. Kaddoura, 411 Kingston St., San Mateo, CA 94401. This business is conducted by a general partnership. Signed Jawad H. Swirly. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on September 7, 2001. **September 19, 26, October 3, 10, 2001. L# 355105**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251707 The following person is doing business as 1: POLYP AESTHETIC, 2: CIVIL ART DEPT., 1035 Natoma Street, San Francisco, CA 94103; POLYP AESTHETIC LLC CALIFORNIA, 1035 Natoma Street, San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above fictitious business name on the date September 18, 2001. Corporation or Company Name: POLYP AESTHETIC LLC. Signed Cal M. Fischer, member. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on September 18, 2001. **September 26, October 3, 10, 17, 2001. L# 355202**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251412 The following person is doing business as GREENWICH TIC, 1427 Grant Ave., San Francisco, CA 94133; NORTH BEACH PARTNERS, LLC (NEVADA), 1427 Grant Ave., San Francisco, CA 94133. This business is conducted by a limited liability company. Registrant commenced business under the above fictitious business name on the date September 4, 2001. Corporation or Company Name: North Beach Partners, LLC Signature & Title HB COYLE, LLC member. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on September 4, 2001. **September 26, October 3, 10, 17, 2001. L# 355203**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250200 The following person is doing business as 10 & 2 FILMS, 468 Tenampa, #11, San Francisco, CA 94103; Nick Cohen Productions, Inc. (Minnesota), 468 Tenampa, #11, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above fictitious business name on the date June 26, 2001. Corporation or Company Name: Nick Cohen Productions, Inc. Signed Nick Cohen, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on July 12, 2001. **September 26, October 3, 10, 17, 2001. L# 355204**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251653 The following person is doing business as JESSE LEAKE PHOTOGRAPHY, 1592 Union Street, San Francisco, CA 94123; Jesse Leake, 2 Park Circle, #205, Marin City, CA 94965. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date September 17, 2001. Signed Jesse Leake. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on September 17, 2001. **September 26, October 3, 10, 17, 2001. L# 355205**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251790 The following person is doing business as ELECTRONICS FURNITURE, 239 Fillmore, Suite C, San Francisco, CA 94117; James D. Nisbet Jr., 571 Ivy Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date October 31, 1996. Signed Jim Nisbet. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on September 20, 2001. **September 26, October 3, 10, 17, 2001. L# 355207**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The name of the applicant is: Truong Hoa Thuy. The applicants listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 211 Valencia Street, San Francisco, CA 94103. Type of license Applied for: 41 - ON SALE BEER AND WINE - EATING PLACE. Dated: August 7, 2001. **September 19, 26, October 3, 2001. L# 355103**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323728 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CATHERINE RENE VAN TO ALL INTERESTED PERSONS: CATHERINE RENE VAN filed a petition with this court for a decree changing names as follows: present name CATHERINE RENE VAN, proposed name MARCUS RENE VAN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 16, 2001 Time: 9:00 AM Department 218. Dated August 17, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 5, 12, 19, 26, 2001. L# 354901**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324321 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF ROBIN DAUGHERTY TO ALL INTERESTED PERSONS: ROBIN DAUGHERTY filed a petition with this court for a decree changing names as follows: present name ROBIN DAUGHERTY, proposed name ROBIN SPARKS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 5, 2001 Time: 9:00 AM Department 218. Dated September 6, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 19, 26, October 3, 10, 2001. L# 355107**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324607 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF SIXTA MAGLALANG SANTIAGO TO ALL INTERESTED PERSONS: SIXTA MAGLALANG SANTIAGO filed a petition with this court for a decree changing names as follows: present name SIXTA MAGLALANG SANTIAGO, proposed name SIXTA PINGUL MAGLALANG. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 11, 2001 Time: 9:00 AM Department 218. Dated September 17, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 26, October 3, 10, 17, 2001. L# 355201**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323437 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAMERON PHILIP ACKBARI FARD TO ALL INTERESTED PERSONS: CAMERON PHILIP ACKBARI FARD filed a petition with this court for a decree changing names as follows: present name CAMERON PHILIP ACKBARI FARD, proposed name CAMERON PHILIP ACKBURY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 2, 2001 Time: 9:00 AM Department 218. Dated August 3, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354808**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324215 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF EMILY MARIE RAY TO ALL INTERESTED PERSONS: EMILY MARIE RAY filed a petition with this court for a decree changing names as follows: present name EMILY MARIE RAY, proposed name EMIL MCPHARLIN RAY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 29, 2001 Time: 9:00 AM Department 218. Dated August 31, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 26, October 3, 10, 17, 2001. L# 355206**

SUMMONS (CITACION JUDICIAL) ON FIRST AMENDED COMPLAINT. NOTICE TO DEFENDANT: (Aviso a Acusado) GIUSEPPE E. MUZZI, HOME SAVINGS OF AMERICA, WASHINGTON MUTUAL, AND ALL PERSONS UNKNOWN CLAIMING ANY INTEREST IN THE PROPERTY, NAMED AS DOES 1-50 INCLUSIVE. YOU ARE BEING SUED BY PLAINTIFF: (A Ud. Le esta demandando) EVANGELINE A. WILLIAMS CASE NUMBER SCV11409 You have 30 CALENDAR DAYS after this Summons is served on you to file a typewritten response at this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or a legal aid office (listed in the phone book). The name and address of the court is: (El nombre y direccion de la corte es): PLACER COUNTY SUPERIOR COURT, 101 MAPLE STREET, AUBURN, CA 95603. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es corte) ALISA J. STEPHENS (SBN 078938) (913) 786-6703 (916) 786-0950. JONES & STEPHENS, A PROFESSIONAL CORP., 2130 PROFESSIONAL DRIVE, SUITE 250, ROSEVILLE, CA 95661. DATE: (Fecha) July 30, 2001 JOHN MENDES, Clerk, by (Actuario) K. Dutton, Deputy (Delegado). **September 19, 26, October 3, 10, 2001. L# 355109**



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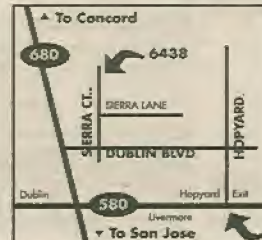
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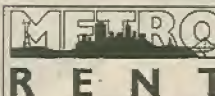
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\$590 each. Richmond. 2 large rooms in Victorian house with hardwood floors. Washer/dryer. Permanent or temporary. Pets considered. Ref#7073. Two hundred more! The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$600 CASTRO/EUREKA VALLEY (15th Street @ Castro) to share with 36yo GM and 2 others. W/D - Other roommate is a grad student at Berkeley and we have a wonderful black lab mix. (#30554) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$600 NOB HILL (Jackson @ Taylor) to share with 22yo SM and 2 others. Deck - Great room and great location. You'd be sharing an apt. with two guys who stay busy and like to have fun. (#30597) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$650. Pacific Heights. Room in quiet Victorian flat with a loft bed, carpeted, and furnished. Washer/Dryer and large kitchen. Park and public transit nearby. Ref#7089. Two hundred more! The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$700 NORTH BEACH/TELEGRAPH HILL (Mason @ Francisco) to share with 28yo SM and 2 others. Deck - couple of late 20's straight males from NJ & VA, with interests and activities too diverse and numerous to list. (#30579) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$700 POTRERO HILL (25th St @ Rhode Island) to share with 25yo SM and 3 others. Deck - Yard - H/W Floors - W/D-F-P - (#30599) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$735 LOWER PAC HEIGHTS room in a Victorian, yard, no drug use, rent includes utilities, move in date can be sooner. (#231641) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

\$750 CASTRO/EUREKA VALLEY (Market St @ 15th St) to share with 34yo GM and 3 others. Deck - H/W Floors - Looking for gay male 30 something. No drugs, no pets. (#30600) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$750 NOE VALLEY (Cesar Chavez @ Castro) to share with 30yo GM and 2 others. Yard - W/D - This is a serene ground floor flat with a shared Jacuzzi in the backyard. You must love animals to live here. We are both 30 y.o. gay men, friendly, and 1 of us is a vegetarian. (#30596) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$800 Haight - Lovely condo in lively area. Sunny furnished BR, big closet, pvt Bath. www.EasyRoommate.com 800-877-2557

\$830 MARINA room, yard, deck, dishwasher. Best for professionals. More than one room may be available. (#231749) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

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\$900 NOE VALLEY (24th Street @ Douglas) to share with 38yo GM. Deck - Yard - H/W Floors - W/D - Must like cats, mine is very friendly and stays indoors. Must be respectful, open minded and considerate. Prefer another stable professional person, but open to meeting with anyone. (#30593) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 Outer Richmond 5 minutes to beach, park. Steps to mini. Share house with female and cat. Fireplace, dishwasher, w/d and wood/carpet. Your bedroom: phone line, shelving, futon, dresser. Female only. (415) 387-7518.

\$925 Pacific Heights - room in Large, Clean 3 BR Apt. 2 Baths, Patio, Available Oct. 1. 2001. (415) 567-8990.

\$950 MARINA/COW HOLLOW (Bay St @ Van Ness and Franklin) to share with 31yo SF. Yard - The room is very large with a tiny balcony and the utilities are included. The apartment is close to Chestnut, Union, Downtown and Fisherman's Wharf. I am neat and considerate. (#30545) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 NOE VALLEY (Church Street @ 24th Street) to share with 39yo GM and 2 others. Deck - H/W Floors - D/W - My boyfriend lives with me. Looking for someone nice, honest, and respectful. (#30582) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 PACIFIC HEIGHTS (Broderick St @ Sacramento St) to share with 27yo SF. D/W - Looking for a mature, responsible and considerate female who is willing to make this living situation comfortable and fun. (#30557) - We have over 600 rooms in San Francisco! Place your room ad with us for FREE. - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$1000 Inner Mission studio. Carpet, blinds. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

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\$725 Master bedroom in spacious comfortable home with private bath, beautiful neighborhood. Near BART, movies, bus and UC campus. (510) 644-1564.

\$1050 Downtown one bedroom. Den, blinds, partial utilities paid. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

\$1075 NOB HILL Studio...Cat Ok. W/D, HW Floors, Large, Bright and clean. (#55930) Free preview with photos at www.renttech.com - We have over 2300 vacancies in San Francisco (More SF listings than ANY other source*) and Landlords always list for free! - RENT TECH 863-7368. Fee/Guarantee.

\$1150 CASTRO/EUREKA VALLEY Studio...Off Street Parking. W/D, HW Floors, Intercom system in building, 1 block from Market St. Non-smoking unit. (#56110) Free preview with photos at www.renttech.com - We have over 2300 vacancies in San Francisco (More SF listings than ANY other source*) and Landlords always list for free! - RENT TECH 863-7368. Fee/Guarantee.

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\$1250 MARINA/COW HOLLOW 1 BR...HW Floors, Top floor with partial GG bridge view, 2 large closets, eat in kitchen, great location, and very sunny. (#56199) Free preview with photos at www.renttech.com - We have over 2300 vacancies in San Francisco (More SF listings than ANY other source*) and Landlords always list for free! - RENT TECH 863-7368. Fee/Guarantee.

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\$1350 Soma one bedroom. All utilities paid. Hardwood floors. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

\$1400 COLE VALLEY 1 Br, garage, garden, cats ok. Newly refurbished kitchen and bathroom. Built-in window seat with wood shutters. (#232777) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

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\$1495 LAUREL HEIGHTS 1 Br, garage, garden. Close to GG Park, USF, UC, and PT. Quiet Street, new paint, carpet, stove, and refrigerator. (#232203) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

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\$1600 Richmond 2 bedroom. Washer/dryer, dining room. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

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\$1795 PAC HEIGHTS 1 Br Flat, private space, cat ok, d/w, h/w. High ceiling, moldings, separate dining room, near restaurant and shops. (#232327) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

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\$1850 Noe Valley 2 bedroom. Garage, storage, blinds. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.BayRentals.net (415) 929-1100.

\$1885 Noe Valley 2 bedroom. Garage, storage, hardwood floors. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

\$1950 UPPER NOB HILL 2 Br, deck, cats OK, partial view, Quiet back unit with wonderful deck. Facing downtown with partial view of the Bay. Steps to cable car line to Financial District and Chinatown. (#232056) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

\$2100 Bernal Heights 3 bedroom. 2 bath, 2 car carport, dining room. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

\$2100 Castro 2 bedroom. Washer/dryer, hardwood floors, view. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

\$2200 INNER SUNSET 2 Br deck, pets negotiable, h/w floors. By UC hospital, stores, restaurants, centrally located. (#232819) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

\$2400 Sunset 2 bedroom. Garage, den, fireplace, patio. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

\$2450 DUBOCE TRIANGLE 2 Br, garage, yard, cat ok, park, h/w. Large, sunny, 2 Br, with a nice floor plan and lots of storage space. Skylight in bathroom. Please leave message to make appointment. (#232534) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

\$2500 Pacific Heights 4 bedroom. 2 bath, storage, yard. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

\$2600 INNER RICHMOND 3 Br, garden, h/w. Completely remodeled. Eat-in kitchen. (#232463) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

\$600 Oceanview - room with shared bath/ kitchen, near SFSU. Muni, Utilities inc. No pets. (510) 266-5857.

Bernal Heights \$1950 Large, sunny 2 br 2 bath flat. Hardwood floors in 3 unit Victorian. Well behaved pets welcome. 415-550-8555.

Clean private rooms with kitchenette, ceiling fan, laundry. Bus access, Potrero location. \$650/month. (415) 824-3600. Call 10am-6pm.

Rental Housing, East Bay

\$1000. North Berkeley 1BR 4-plex. Cats OK, Yard, Parking, Virginia. #361207-G. 510-549-6450. www.HomefindersList.com. MORE Listings than any other service, our previews prove it! Fee/Guar.

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\$1395 NORTH BERKELEY 1 Br Victorian, exceptional view, yard, storage area. Three blocks to Cal. (#232369) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

\$1400. Berkeley 2BR Apt. Hardwoods & Carpet. Tile Kitchen/Bath. McGee. #161662-G. 510-549-6450. www.HomefindersList.com. Many apartments you won't find anywhere else! Fee/Guar.

\$2000. Berkeley 3+BR Triplex. Large Deck, Parking, Available Now! Camelia. #100796-G. 510-549-6450. www.HomefindersList.com. Largest database of rentals in the East Bay since 1970! Fee/Guar.

3 in 1 East Vallejo home \$1550 a month and deposit. Living rm, dining rm, laundry rm with w/d. Large backyard. 916-457-0515.

\$780. North Oakland Studio Apt. New Carpet, Near Piedmont Ave. 41st St. #385241-G. 510-549-6450. www.HomefindersList.com. More Available, visit our office or website! Fee/Guar.

\$795. Albany 1 BR Duplex. Cat Negotiable, Yard, Small Unit. Buchanan. #336185-G. 510-549-6450. Highest success rate! Free Previews at: www.Homefinder-list.com. Fee/Guar.

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Drummer Needed: US= SF, New Album, 24/7 (Reh/Rec) Studio, Nov Tour. Int'l: Queen/Beasties/Beatles/Jane's / Radiohead /JBuckley You =ROCKing/ Bk-upVox/\$table/ Dedicated/ 20-35/Transpo. (415) 928 2619 www.MyNewFavoriteBand.com

Drummer seeks - funky, soul musicians. think Funk, Roy Ayers, Mandrill, JB's. Make it good to yourself. Drew (650) 994-313.

DRUMMER WANTED! 3-piece Bay Area band, El Pulpo www.elpulpo-music.com; be ready/ excited to gig. 20-30, creative, silly. Ween, Pixies, T-Heads, early Chili Peppers, Primus, Devo. Email davidsg@infopimp.com or phone (415) 504-9844.

DRUMMER WANTED experienced - Copeland/ early Police/ Buzzcocks/ Kinks. 25-35, Own transportation. No first-timers, please. For details Email Dave. Residents1@aol.com

Drummer wanted - for Blues and Countryrock/ Swing Gary (415) 665-2082.

DRUMMER WANTED for Grrrl Monster, alternative rock band with professional CD & pending gigs. www.loolwa.com/grrrl.html. (510) 595-4642.

DRUMMER WANTED - for SF rock band, CAPSULE QUEEN (Ziggy/Floyd studio cd shows). You image interest in electronic music A+ (415)641-0322.

Drummer wanted - Join bass, guitar, vocals. Have material, CD, rehearse SF. Minimalist, creative, brushes, mellow for performance. (707) 746-0109. baertreat@earthlink.net.

Bassist/ Drummer sought - for paid rehearsals with Oakland blues trio. Some live shows/.recording possible. Please have gear, wheels, blues chops. Stevie, Jimi, ZZ, Albert. Send tape or resume to: 6114 LaSalle Ave., #357, Oakland, 94611.

Bassist & Keyboardist - for 60's/ R&B band!!! Aretha, Otis, Stones, Haggard, Booker T & the MG's... Practicing & Playing Shows call: Jeff (415) 685-8011.

Bassist Needed - Guitarist and Drummer seek Bass to complete Rock, Blues, Funk, Old Time Bluegrass Band. (415) 567-2436.

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Blues Bass & Drums - sought by guitar player/ singer. Joe (925) 942-0423.

Blues/ Countryrock/ Swing - musicians experienced with vocal harmony wanted. Violin, keyboards, mandolin, and others? Must sing well. Gary (415) 665-2082.

Blues singer, harmonica playing icon for hire. Have original songs, do comedy, open to rock, other styles. John Sugar (415) 731-2424.

Caribbean Drums and skins. Djembes, Barrel, Drums, Straight Drums and Cutters. Cow & Goat skins. email wilfredmk@hotmail.com

Drum composer, mounted re-volving. Original cost \$300. Need space. Accept best offer. Tel: (415) 752-3120

Drummer Available - Experienced jazz fusion, funk, soul, latin, call Bob phone 650-873-1343 cell (415) 850-7830.

Drummer/ multi-instrumentalist - searching others (DJ's, drummers, samplers...) to form live dance groove group. Steve (415) 454-5640.

Drummer needed for bullshit band. Looking for boring bastard, astrologically compatible vegetarian meathead. Mr. Mister meets 10cc. Tourette's syndrome a plus. 415-641-5270

DRUMMER NEEDED for established local band, Green Lowider Bike is looking for a singer and Bass player. Can you put a new spin on the singing? 1 Album out working on another. Listen to demo's at www.mp3.com/greenlowiderbike or <http://greenlowiderbike.1jama.com>, Charlie (510) 209-0768

Drummer Needed: US= SF, New Album, 24/7 (Reh/Rec) Studio, Nov Tour. Int'l: Queen/Beasties/Beatles/Jane's / Radiohead /JBuckley You =ROCKing/ Bk-upVox/\$table/ Dedicated/ 20-35/Transpo. (415) 928 2619 www.MyNewFavoriteBand.com

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DRUMMER WANTED - for SF rock band, CAPSULE QUEEN (Ziggy/Floyd studio cd shows). You image interest in electronic music A+ (415)641-0322.

Drummer wanted - Join bass, guitar, vocals. Have material, CD, rehearse SF. Minimalist, creative, brushes, mellow for performance. (707) 746-0109. baertreat@earthlink.net.

Drummer Wanted - open-minded, sense of humor. Registrars, Dead Moon, Johnny Moped, Billy Childish, Little Richard, Saints, Stax Soul. (415) 437-2280.

Female Rhythm Guitarist - that sings sought by multi-instrumentalist with diverse rock material, have cd, must have experience and pro attitude. 430-1269 ext. 2916

Female vocalist looking for smooth, electronic/ jazz fusion style musicians. Loves dance tracks. Inspirations: St Germaine, Sade, Air, Everything but Girl. Call (415) 927-4890.

Frontman/guitarist available, acoustic/electric, subkinetic abilities. Cave, Cows, Mouse, Lizard, Dinosaur, fucked up lead. Call David 415-487-9778

Guitar Player Looking - to form/ join a groove orientated "alternative" rock band, NoMeansNo, New Model Army, Therapy?, Dog Nasty, Bad Religion. (415) 391-9026.

Guitarist, bassist, drummer needed to form alternative rock band with singer/songwriter. Call (415) 564-7720.

Guitarist/ Bassist/ Singer - between 19 & 29 to complete all-girl band. Sleater Kinney, Bikini Kill, Babes in Toyland, Veruca Salt. (925) 676-9219. abbeystar@aol.com.

Guitarist+Drummer Wanted- We are bass(male)+vocals(female) forming a pagan ritual rock band w/carny edge, seeking hard rhythms+new layers of harmony. Have songs+sf studio w/kit. Amy (415)430-1269 ext.7485

GUITARIST - Formerly pro now in weekend-warrior mode seeks music group for weekend jam/ gig situation. Can play anything but prefer high energy aggressive rock (progressive metal?), though not afraid of some pop. Have great gear, chops, and adventurous, modern approach. Prefer mature attitude. Dan (510) 923-0648.

Guitarist/ Keyboardist/ Vocals - for established band. Play loud & soft with new sound. Kubrick, Bowie, Jimi, Beatles. It's rock! Call (415) 666-3401.

Guitarist Wanted - by bassist and drummer. Original music which is very heavy and aggressive. Call (415) 255-1574.

Guitarist wanted for female fronted band. Listen at www.cdbaby.com/goldenfelicelife Call (415) 255-8013.

GUITARIST WANTED - for original pop/ rock band. CD, gigs, great material. Listen to music clips @ www.cdbaby.com/goldenfelicelife. contact felice @ 415-255-8013.

Guitarist Wanted - Metal mastermind dynamic and intense to complete SF band with best drums, bass, vocals. Hi-Caliber musicians call (415) 621-1747.

In-the-pocket bassist wanted by singer/ songwriter/ guitarist to round out band. Blues, Alt, Country, Folk influences. Gigs pending, eventual touring possible. Easy going, professional attitude a must. Call Tom (510) 594-0455.

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Keyboardist wanted. Yuji Oniki on Future Farmer Records. 2nd National release in November! Affiliates: Belle and Sebastian, Almee Mann, Elliot Smith. info@futurefarmer.com contact oneplus@mindspring.com

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Percussionists, Winds, Vocalists - for world folk jam. Performing, recording, touring. Send demos to: PO Box 420624 SF 94142. more info: <http://www.counter-culturemusic.com>

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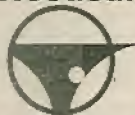


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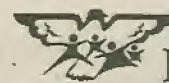
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The fastest bird on land is the ostrich, which, despite its bulk, can run at speeds of up to 72 km/h. (45 mph.) when necessary.

PROGRESSIVE OPPORTUNITIES
community action job fair
presented by
San Francisco Bay Guardian

September 28, 2001, 3:00-6:30pm
Frank Ogawa Plaza
(in front of City Hall) Oakland, CA

The San Francisco Bay Guardian announces the 1st Annual Progressive Opportunities Community Action Job Fair. This event brings together the nonprofit sector with the government, media, educational institutions and for-profit companies to recruit staff, board members, interns and volunteers, as well as promote and market their services.

Event Features

- No cost workshops and seminars
- Free resume tune-ups
- Professional development for non-profit professionals
- Local celebrity speakers
- First 100 attendees get event prizes
- Arts and entertainment
- Activities for children
- Over 75 exhibiting organizations

For details or to register call Jody Colley (415) 487-2514

CONTRIBUTING COMPANIES:

ACCESS/Worknet's Health Rights Coalition	Larkin Street Youth Center	Paralta College
American College of Traditional Chinese Medicine	Lincoln Child Center	City of Oakland
Alameda County	Oakland Career Center	Teach for America
Bay World Foundation	Opportunity Works/TMCenter	Calli New Media
Center for Environmental Health	Parental Stress Service, Inc.	YMCA Young People's Network
Communities for a Better Environment	Peace Corps	SF School Volunteers for the Arts
East Bay Innovations	PreSearch	Jewish Vocational Services
Eastbaytojobs.com	Public Citizen	LA Police Department
Environmental Careers Organization	San Leandro Works	On Lok
Insidebayarea.com	TransFAIR USA	Project Transition
InsightAction	Visions in Action	SF Conservation Corps
International Institute of the East Bay	World PULSE	Youth Empowerment Center
	Eastbay Habitat for Humanity	and many others
	Midpeninsula Home Hospice	
	Oakland Private Industry Council	
	Oakland Unified School District	

GENERAL

Advertise in Careers

The Bay Guardian reaches 701,200 weekly readers in the bay area. Read our paper and you will see why so many people consider it an urban survival guide. Packed with investigative journalism, more arts and entertainment listings than anyone, and reviews written by local writers who understand what San Franciscans want. It is no wonder why our readers are loyal, well-educated, and the type of employees you would want to target for your business.

GENERAL

ASSEMBLY AT HOME Arts, Crafts, Jewelry. Also electronics, sewing, typing in your spare time. Great pay. No experience. No Fee. Will train. Call 800-795-0380 ext. 2 (24 hrs.). (CAL*SCAN)

GENERAL

ATTN: WORK FROM HOME

\$500-\$2500/mo PT \$3000-\$7000/mo FT Free Booklet. (800) 794-7841. www.FreedomOption.com

GENERAL

OUTSIDE SALES, Inc. 500 Catalog Company seeks Marketing Executives. 45K+ www.EnhancingLives.TV or 888-827-8965. (CAL*SCAN)

GENERAL

Wilderness Camp Counselor - Sleep under the stars. Hike the Appalachian Trail. Canoe the Suwannee. Help at-risk youth. Paid Training. Free room/board. Clothing allowance. Excellent salary/benefits. Details/ application: www.eckerd.org. Send resumes: Selection Specialist/AN, Eckerd Youth Alternatives, P.O. Box 7450, Clearwater, FL 33765. EOE. (AAN CAN)

GENERAL

Wilderness Camp Counselor - Year-round positions in South-eastern and Northeastern locations. Must enjoy camping, canoeing, hiking and helping at-risk youth. Excellent salary/benefits. Free room/board. Details/ application: www.eckerd.org. Send resumes: Selection Specialist/AN, Eckerd Youth Alternatives, P.O. Box 7450, Clearwater, FL 33765. EOE. (AAN CAN)

GENERAL

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REAL FOOD COMPANY

Join our dynamic team and learn about healthy foods. Real Food Company, natural gourmet food stores has positions available. Real food offers good benefits and warm and committed working environment. Call or stop in any of our stores.



Careers

To Advertise Call:
415-255-7600

HAIR STYLIST

Upscale salon seeks highly skilled stylist experienced in cut & color. Existing clientele. Station rental, full or part time.

Spritz! is a spacious, elegant salon located in the park-like, Fernside neighborhood of Alameda. It is 5 minutes from HWY 880, traveling West on High Street. The surrounding community is hungry for "happening hair." Many of our clients have switched from well-known San Francisco salons.

Both you and your clients will enjoy the amenities of off-street parking, relaxed atmosphere, on-site esthetician and organic product lines. Must see inside. E-mail Louise at hilderek@home.com or call (510) 521-7721 to arrange.



HOME CARE

HEALTH FOOD SHOPPING or slow careful cleaning for sensitive disabled Jewish Feminist. 1-3 days. (510) 841-5091.

LABOR

FIREFIGHTER Paid trainee program, relocation & benefit pkg. H.S. Grads ages 17-34. Call 1-800-345-6289. (CAL*SCAN)

PHONE CANVASSING

Market Research Telephone Surveyor and Focus Group Recruiter. 10 OPENINGS at downtown SF Co. Reliable, persistent, organized, good phone personality a must. Evening/weekend hours, flex schedule. No sales. Salary \$9-\$10 hour DOE. Call 415 398-4140 or apply from 10am-4pm, Monday-Friday 703 Market St. #480.

PUBLISHING

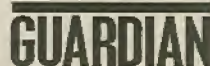
Music Intern

The San Francisco Bay Guardian seeks a music intern with knowledge of the local music scene for the fall session (Oct-Feb). Send cover letter, resume, and writing samples to Cheryl Eddy, SFBG, 520 Hampshire, S.F. 94110. We prefer writing samples that have been published; if you have no clips, write two to three sample music reviews, 200 words each. This is an unpaid internship, two days/week. Deadline for this position only is Oct. 1. See www.sfbg.com for additional information.

PUBLISHING

TICKET TO WRITE

The San Francisco Bay Guardian, the Bay Area's biggest, hippest newsweekly, offers writing internships for aspiring journalists. The Guardian internship is a great way to gain experience, and clips, at one of the nation's foremost alternative papers. The four-month program is unpaid and requires a commitment of two days each week. Log on to www.sfbg.com for more information, or call (415) 255-3100 ext. 545 to have an informational flyer sent to you. Apply today, and be part of the solution.



RESTAURANT/BAR/CLUB

Restaurant Manager Manage a lively restaurant and train homeless youth. Einstein's Cafe on 9th/Irving needs hardworking, experienced manager. Bilingual a plus. Excellent salary + bonus + benefits. Non-Profit owned. E-mail melindapeter-son@hotmail.com or fax resume to (415) 552-5239.

RESTAURANT/BAR/CLUB

SPECIAL EVENTS STAFF

Fun work & Flex schedule
• Wait Staff
• Culinary Staff
• Bar Staff
The Party Staff (415) 273-7120, (408) 292-1155.

RETAIL

Buffalo Exchange

A resale clothing company is hiring for store manager at 1800 Polk Street, SF. Must have a fashion background, and leadership ability. Starting pay DOE plus benefits, we are an EOE. Please fax resume to (510) 644-3464, email to GA2Secrtry@aol.com or apply in person. www.buffaloexchange.com



A disco ball at the Mayan Club, Los Angeles, USA, has a diameter of 2.41 m. (7 ft. 11.25 in.) and weighs 137.89 kg. (304 lb.). It consists of 6,900 mirror squares, each measuring 5 cm. x 5 cm. (2 in. x 2 in.). In Monaco, 10.8% of the population was aged 75 and over in 1995.

RETAIL

Good Vibrations Assistant Store Manager

Open Enterprises/Good Vibrations co-op seeks Asst. Manager for San Francisco store. Mgmt. exp. includes budgets, marketing, supervision, bookkeeping required. Must be deadline driven, organized, efficient, w/attention to detail, ability to multi-task, exc. written & verbal, computer & data entry skills. Bilingual English/Spanish a +. Comfort w/sexuality essential. Prev. co-op exp. pref. \$13-15/hr. exc. benefits. GV/OE does not discriminate on the basis of race, ethnic, phys. ability, gender, gender identity, sexual orientation. Apply with resume & application. Do not send resume separately. For job specific application, send letter w/57 cent SASE or come to 938 Howard St., #101, SF, 94103. Deadline October 15, NO CALLS, PLEASE.

SECURITY

Executive Security

We Have the Best Sites in Town. \$9.50 - \$10.00 to start. No Experience Necessary. Great work for artists and students! Apply in person at #2 Henry Adams Street, #M-4, SF, CA 94103 (at the corner of 8th and Townsend). Call only for directions, (415) 626-1011.

San Francisco Bay Guardian Classifieds

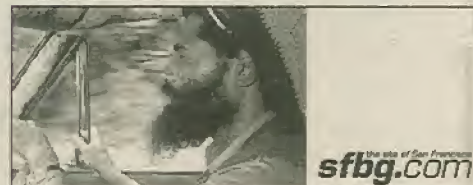
Marketplace



The Best of the Bay...Every Week

Marketplace is the Bay Guardian's community forum, where traditional classifieds are represented. Buy, sell or trade new and used goods, post an announcement, find local housing, place a legal notice, discover the perfect guitarist for your band, explore the many businesses and services necessary for everyday living, and scan for some great opportunities from businesses and private party advertisers. Marketplace really has it all!

(415) 255.7600



[sfbg.com](http://www.sfbg.com)

Looking for a "heart" challenge?



Consider teaching children with special needs in the San Francisco Unified School District! SFUSD is seeking committed, passionate and skilled educators to meet the needs of students with disabilities. K-12 positions for teachers and paraprofessional are currently available. Incentives are available (up to a \$7,500 maximum are available in some cases).

Experience the rewards...make the learning connection HAPPEN!
Contact the SFUSD's Human Resources Department at 415-355-7310 or 241-6014.
* An application is available at www.sfusd.edu.*



Strengthening Families Since 1972

We are a growing community based organization with a number of positions in counseling and social services, periodically available.

Supportive team environment, a commitment to training, opportunities for growth and an excellent benefits package.

Please see our website at www.psshelphelp.org

PROFESSIONAL MESSENGER

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PART-TIME DRIVERS IN COMPANY VEHICLE EVENING AND WEEKEND POSITIONS AVAILABLE

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Progressive Opportunities

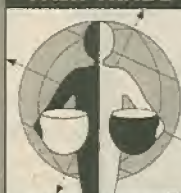
Work for MORE than just a PAYCHECK!

Job Fair

www.sfbg.com/progressjobs

September 28, 2001 3:00-6:30pm • 1 Frank Ogawa Plaza in front of Oakland city hall

FAIR TRADE



CERTIFIED

Join the leader of the nation's fast-growing Fair Trade movement!

Help us make a difference for thousands of disadvantaged farmers and farm workers around the world. Fair Trade guarantees fair prices and better working conditions for those who produce our coffee and tea. TransFair USA is a non-profit organization that provides the only certification for Fair Trade products in the US.

CURRENT JOB OPENINGS:

- Development Director (Fundraising)
- Business Development Director
- Certification Manager
- Public Relations Manager
- Executive Assistant

PLEASE CONSULT OUR WEBSITE

<http://www.transfairusa.org/about/employment.html>
FOR FULL JOB DESCRIPTIONS.



Contact us to find out how you can make reproductive choice a reality for all women.

- abortion
- prenatal care
- birth control
- STDs/HIV
- fertility
- insurance
- women's health

PO Box 3609 Oakland CA 94609

510/923-0822 volunteering@whrc-access.org

ACCESS

WOMEN'S HEALTH RIGHTS COALITION

Lincoln Child Center is a 118-year old organization providing day and residential treatment, special education, public school programs, community and transition services to severely emotionally disturbed and at-risk children and their families. We are seeking caring, motivated, career oriented individuals for the following openings:

- Residential Counselors
- Family Support Specialists
- Intervention Specialists
- Social Workers
- Nurse
- Child Psychiatrist

For a position with excellent salary and benefits, please forward resume, with job code, to:

jobs@lincolnc.org.

Lincoln Child Center,

4368 Lincoln Ave.,
Oakland, CA 94602. Fax: 510-531-8968.

MINORITIES ENCOURAGED TO APPLY.



CA PEACE ACTION

The States Largest Peace and Social Justice Organization Is

NOW HIRING ACTIVISTS

STOP THE NEXT WAR

In the wake of Tuesday's attack, George Bush has called up 50,000 reserves and gotten \$40 billion to attack one or more Muslim countries. This will kill thousands more innocent civilians - unless we stop it. Help the state's largest peace and social justice organization build a movement to stop the cycle of violence before it spins out of control.

Peace Action is hiring passionate people that want to build a peace & justice movement to stop this.

PAID TRAINING, RAPID ADVANCEMENT, FUN AND SUPPORTIVE WORKPLACE.

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Finding new money is tough.

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Be An Oakland AMERICORPS Member

Do direct service with 1-2nd graders in public schools. Have fun. Teach literacy, build gardens, and teach health/nutrition. Work on a team with people who are different from you.



Low pay, high reward! Warm, supportive work place, health insurance, childcare, and education award worth \$4,725.00.

Perfect for career changers, recent grads, seniors, 20-50 somethings. Bi-lingual, people of color, and disabled encouraged.

Now hiring for Sept. program.
No Experience Req.

CALL
(510) 992-7894

BizWorld prepares kids for the future.

For more information about BizWorld stop by our booth, check out our website, www.bizworld.org, or call 650-368-0777.

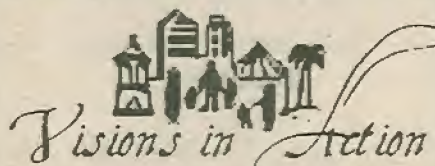
BIZWORLD
Volunteers Teaching Kids About Business

Public Citizen

Friendly non-profit working on global trade, energy and environment, and campaign finance reform seeks enthusiastic interns and volunteers with a sense of humor and an interest in social justice.

Please submit cover letter and resume:

1615 Broadway, Ninth Floor
Oakland, CA 94612
jchi@citizen.org
510.663.0888



Do something life-changing!

Volunteer with nonprofit organizations in Tanzania, Uganda, Mexico, South Africa, Zimbabwe & Burkina Faso for 2 to 12 months. All skill levels are needed, so you can make a difference. Our next programs depart in January. Call for a brochure and application today.

Email: visions@igc.org
www.visionsinaction.org
Phone: 202-625-7402

VOLUNTEERS NEEDED To Help Women With Cancer

Help support women with cancer by working on our Information and Referral Helpline, providing one-on-one support to women in their homes, working in the library, multicultural outreach program and much more.

CALL (510) 548-9272 x. 303
TO LEARN MORE ABOUT VOLUNTEER OPPORTUNITIES AVAILABLE

3023 Shattuck Ave, Berkeley, 94705
(510) 548-9272
wrcr@wrcr.org

ARC Alameda County

The Arc-Alameda County has only one goal: to provide every developmentally disabled person in Alameda County with the opportunity to live independent and fulfilled lives. We offer vocational training and employment development for individuals to work either in our work centers or for a private employer in their community.

Zena Sims, HR Administrator
575 Independent Road
Oakland, CA 94621

Phone: (510) 639-4680 x110

Fax: (510) 639-7122

www.arc-alameda.com

JOIN COMMUNITIES FOR A BETTER ENVIRONMENT

to fight for environmental justice and clean up the Bay Area. CBE works in low-income and people of color communities facing toxic threats from oil refineries, power plants and other industrial plants. CBE members organize campaigns against polluters, using public education, neighborhood organizing, scientific research and legal strategies.

INTERN OPPORTUNITIES...

Community Outreach: educate neighbors through mailings, tabling and phone calling.
Canvassing and member phone banking: raise funds and awareness about environmental health and justice issues (some paid opportunities)
Communications and graphic design: write campaign alerts, create flyers, create photo displays.
Organize "Toxic Reality Tours": outreach to schools, churches and individuals to join CBE and learn about Bay Area toxic hot spots

Request job descriptions and intern applications at www.cbecal.org, info@cbecal.org, or call (510) 302-0430, ext. 700



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(415) 282-7600 College; (415) 282-9603 Clinic
WWW.ACTCM.EDU; INFO@ACTCM.EDU



Downtown:
1212 Broadway, Suite 100
Oakland, CA 94612
(510) 768-4473

Oakland East:
675 Hegenberger, 3rd Floor
Oakland, CA 94621
(510) 563-5200



Larkin Street Youth Center, San Francisco "...A great place to work!"

Founded in 1984, Larkin Street Youth Center (LSYC) is nationally recognized for its innovative and effective medical, psychosocial, employment, education, and housing services, serving more than 3,000 homeless and runaway youth annually. Our mission is "To create a continuum of services that inspires youth to move beyond the streets. We will nurture potential, promote dignity, and support bold steps by all."

Because of continued organizational growth and new programs, we are currently accepting resumes for the following positions:

- Manager of Overage Services
- Manager of Underage Services
- Manager of Research and Evaluation
- Manager of Communication and Events
- Manager of Individual Giving
- Case Managers
- Counselors

For more detailed information on each position come see us at our booth on September 28th. Larkin Street Youth Center is an equal opportunity employer. We place a high value on diversity in the workforce.

SEND COVER LETTER & RESUME TO:
LSYC-HR 1044 LARKIN ST., SF CA 94109
JOBS@LSYC.ORG



Center for Environmental Health



Protecting our Bay Area communities from toxic chemicals. Please support our work.

www.cehca.org
(510) 594-9864

"Choose a career you love and you'll never work another day in your life."
—Confucius

InsightAction

Discover your purpose and career through our Life Purpose workshops and individual life coaching.
www.insightaction.com

The International Institute of the East Bay

an Oakland based non-profit organization providing legal and social services to immigrant and refugee communities, announces three job openings: Managing Attorney to provide immigration legal services to clients; conduct community workshops; manage legal staff and interns; provide training and management of a pro bono panel of attorneys and paralegals and participate in development activities. Job Developer P/T (20-24 hrs/wk) needed to provide recruitment, placement, and follow-up services for immigrant and refugee women who are participating in the Institute's Caregivers Training and Job Placement Program. Executive Assistant to provide organizational, administrative, and clerical support for Executive Director. Competitive salaries, great benefits and work environment. For more information, write to: jobs@iieb.org; or call 510-451-2846, ext. 317



The Deaf and Disabled Telecommunications Program

is a state-mandated program which oversees the California Telephone Access Program (CTAP), providing telecommunications services including the California Relay Service (CRS) and specialized telephone equipment to persons who are deaf and people with disabilities in California, making access to basic telephone service possible. The program is funded by a small surcharge, which appears on all telephone bills in California.

Please Contact:
Administrative and Human Resources Manager
DDTP
Phone: 510 302-1100 ext. 101
TTY 510 302-1119
Fax Resume: 510 302-1109
sparadis@ddtp.org www.ddtp.org

MAKE A DIFFERENCE FOR ABUSED CHILDREN!

The St. Vincent School for Boys seeks Program Supervisors, Social Worker/Therapists, Team Leaders & full & part time Counselors & Night Awake Counselors for a residential treatment center for traumatized boys ages 7-18.

Counselors work varied hours.

Night Awakes work

10:30 PM - 6:30 AM

\$9.65 - \$11.96/hr.

Internships Avail.WILL TRAIN!

Call Christopher at (415) 507-4345

Fax: (415) 491-0842 e-mail: ckellogg@cyosf.org



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www.lapdonline.org

Instituto Familiar de la Raza

is a multi-service community based organization providing a wide-range of mental health and HIV related services to the Chicano/Latino community. Services include promotion and prevention early intervention, case management, psychological and psychiatric services, mentoring services and cultural/spiritual reinforcement. The agency serves children and youth, adults and families and has a rich history of working collaboratively with other agencies to serve the diverse needs of the Mission District.

HUMAN RESOURCES:OTILIA PARRA & JAMMIE AGUILAR

ADDRESS:2919 MISSION STREET, SF, CA 94110

PHONE:647-4141 • FAX:415/647-0740

EMAIL:JAR729@AOL.COM

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We are educating urban youth for social change.We coordinate development programs for African American youth.

For more information,
510.267.9770 phone
510.267.9772 fax
www.leadershipexcellence.org

SF Conservation Corps

JOB TRAINING, PAYCHECK, EDUCATION!

Earn this and more with the SFCC. Youth & young adults ages 11-26 begin your future with us.

Adult programs- ages 18- 26

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Scholarships and career counseling available. Motivation is the key, no experience necessary. If you or someone you know is interested in joining the SFCC please contact.

Kim or Michelle @ (415) 928-7322

Check out our staff openings at www.sfcccl.org

The SFCC is an Equal Opportunity Employer

Center for Employment Training

CET Oakland provides the following services:

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Our Family and Friends

Foster Care Services

*"Working together first,
to make the difference last"*



WANTED

FOSTER PARENTS NEEDED:

Our Family And Friends Foster Care Services is seeking Foster Parents to provide emergency and long term homes for special needs children, ages 0-17; Training and Financial Support provided. CALL NOW (510) 434-3040.

COMPU MENTOR

At CompuMentor, you'll find the raw energy of a start-up, the stability of an established organization, an extraordinary vision, and a group of brilliant, talented, quirky people who believe fiercely that the benefits of technology should be available to everyone!

Since 1987, CompuMentor has been helping nonprofits and schools with a range of computer services, including matching IT volunteers with nonprofits, distributing low-cost software, and TechSoup.org, a nonprofit technology portal.

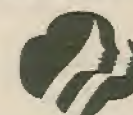
We're in a period of explosive growth and are hiring in many areas. Please visit our jobs page at <http://www.compumentor.org/jobs/> for current openings as well as information on how to apply!

You too can make a difference in the fight against cancer.

Explore the employment and volunteer opportunities with the American Cancer Society.



www.cancer.org
800.ACS.2345



Girl Scouts.

ASSOCIATE DEVELOPMENT DIRECTOR

Responsibilities include securing a broad spectrum of funding and other support for the Councils operating budget and other needs. This include grants, direct mail and other fund raising campaigns as well as related work such as special events, planned giving, donor cultivation and writing letters, newsletter articles, brochures and other materials, and oral presentations. Includes a generous benefit package and requires a bachelors degree, minimum of 2 yrs demonstrated success in grants and special events, MAC literate, excellent writing and speaking skills, ability to work with people of diverse ethnic, racial, cultural, social and economic backgrounds, daily access to a car, ability to work some evenings and weekends Anticipated annual revenue generated by the incumbent \$150,000 to \$250,000. Operates under the managerial direction of the Development Director. Hiring range \$31,983-\$39,980. Contact Muriel @girlscoutsbayarea.org; fax 510-633-7925; HR-Associate, Box 2249, Oakland CA 94621

MEMBERSHIP DEVELOPMENT DIRECTOR

For large youth-serving agency. Self starter w/excel. volunteer mgmt. skills, superb comm. skills, problem solving skills. BA/BS or equiv., 2 yrs customer service, community program or not-for-profit experience. Salary \$34,927 and excel. benefits incl. 4 weeks vacation. Resume to HR-MDD, PO Box 2249, Oakland CA 94621 or fax 510-633-7925. EOE/AA

ASST. COMMUNICATIONS DIRECTOR

Major Bay Area non-profit seeks Asst. Director of Communications with strong desktop publishing skills to handle key publications, speakers & tours, web site management, PR support. Excellent desktop publishing and web skills essential, superior people & writing skills, teamwork, valid CDL/insurance required. Excellent benefits and working conditions. Starting salary \$30,753-\$36,180 DOE. Respond to HR Director, PO Box 2249, Oakland CA 94621-0149. EOE/AA.

MAKE A DIFFERENCE by becoming a tutor with BACK ON TRACK

We are currently seeking dedicated volunteers to provide one-on-one afterschool tutoring for kids K-12. With various sites located within San Francisco, we strive to accommodate a diverse group of people and schedules.

Our volunteers are asked to commit two hours per week for meeting with your student, for the entire duration of the school year. In return, our volunteers receive tutor training and on-going workshops, as well as access to a computer lab, library, and resource center. You will also enjoy the satisfaction of encouraging and guiding a child's academic and personal development, while making a valuable contribution to the community!

Our 2001-02 season has already begun and we are still in need of tutors. So, please sign up TODAY! For more information and/or a Volunteer Application, contact us at 415-346-9316 or ana@backontracksf.org



WOMANEZ (Women Organized to Make Abuse Nonexistent)

needs domestic violence crisis line volunteers for our 24 Hr. hotline. Join us in helping battered women and their children. Women of color, bi-lingual & lbt/tg community encouraged to call 415-864-4777 for more info. Training begins Oct 3. Help us end the cycle of violence!

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State Approved Internationally Recognized Certificate in Teaching English to Speakers of Other Languages with Job Placement worldwide.

To learn more about our full-time and part-time courses, visit us at the Progressive Opportunities Fair on Friday, September 28th

TRANSWORLD SCHOOLS
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Tel: 415.928.2835 1.888.588.TEFL transwd@aol.com
Website at www.transworldschools.com

Make a Difference in Someone's Life

East Bay Innovations is a progressive social service agency supporting adults with developmental disabilities to live and work independently throughout Alameda County. EBI offers medical benefits and 401k to part-time employees and an excellent, complete benefit package to full-time employees.

Positions currently available:

Community Living Assistant, PT/FT @ \$11.00-\$11.55/hr. Assists adults with developmental disabilities to live independently in the Berkeley/Emeryville or Dublin/Pleasanton areas.

Supported Living Coordinator, FT @ \$33K/year. Assists clients to manage supported living services. BA or 3 years exp. in human services preferred.

Independent Living Skills Instructor, PT/FT @ \$12.00-\$13.20/hr. Teach adults with disabilities living skills in Tri-Valley Special skills and knowledge: An understanding of and commitment to the philosophy of inclusion, normalization, and consumer-driven services. Ability to communicate effectively, both orally and in writing. Ability to make independent judgments and work with minimal supervision. Ability to adapt training and support techniques to individual needs and learning styles. Possession of a valid California drivers license with a driving record that meets agency standards, auto insurance and access to a vehicle.

East Bay Innovations

440 Grand Ave Ste 425, Oakland, CA 94610, mini@eastbayinnovations.com

PLEASE FAX RESUME TO MIRI @ 510 832 1306
OR CALL 510 8327126 X 10

TEACHFORAMERICA

www.teachforamerica.org

Recruitment Director

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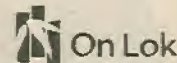
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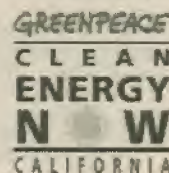
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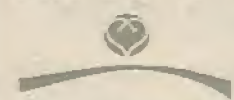
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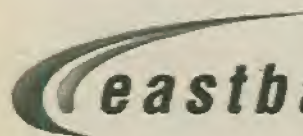
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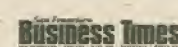
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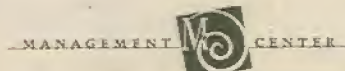
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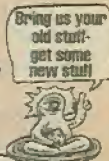
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